

PACKED FULL OF TIPS AND IDEAS

ARTISTS

DRAWING & INSPIRATION

**FULL OF
POSSIBILITIES**

ROBYN RIXON

**PAPER AND
CANVAS**

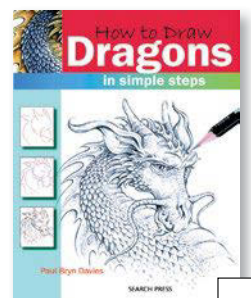
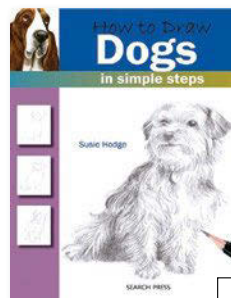
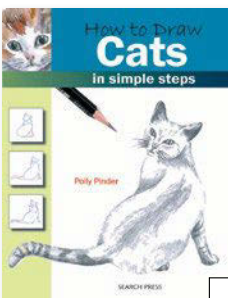
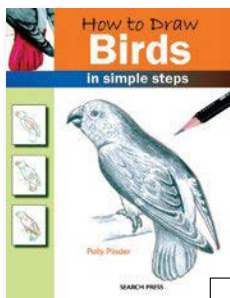
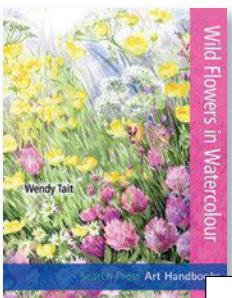
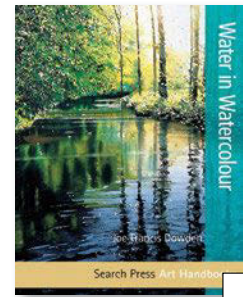
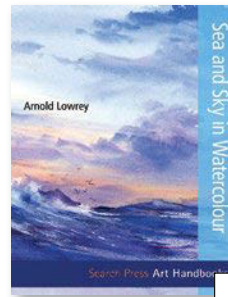
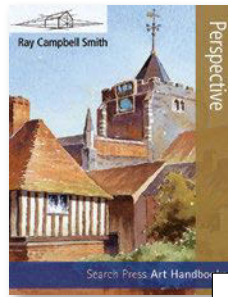
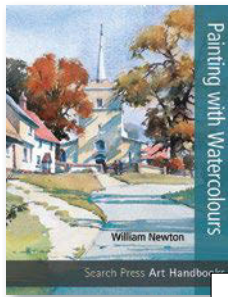
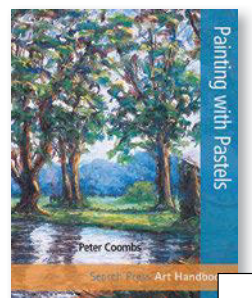
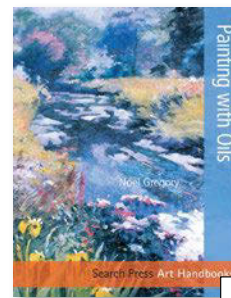
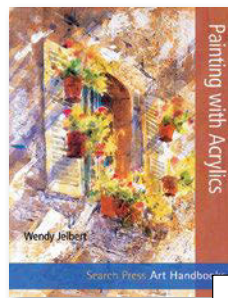
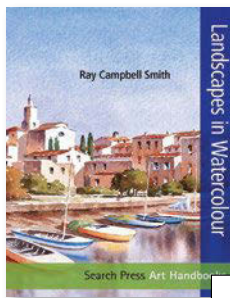
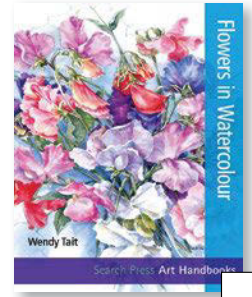
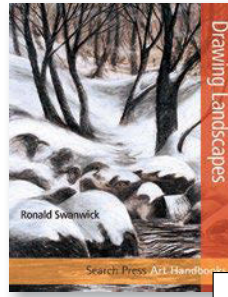
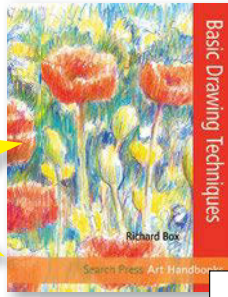
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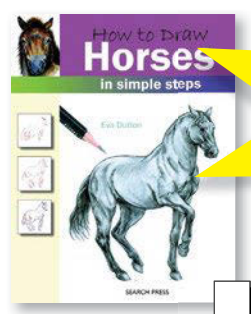
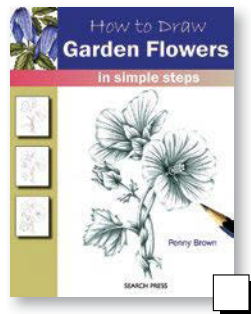
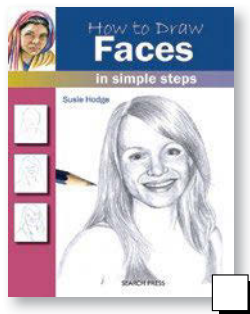
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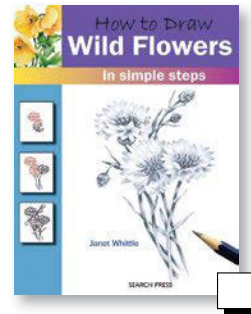
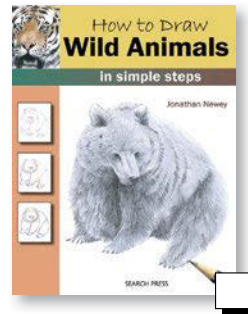
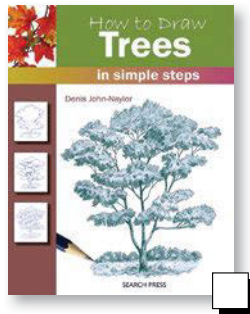
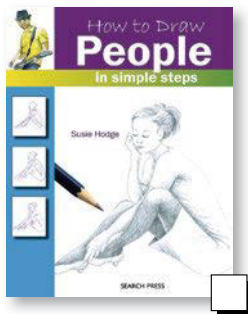
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Editor's Note

Welcome to another edition of Artist's Drawing and Inspiration. We have all your drawing mediums covered this issue, with talented artists taking you through their demonstrations. All up, we meet seven artists and also have two amazing drawing inspirations. Our first demonstration, featured on the cover, is by Ellen Lee Osterfield, who is a regular contributor to our magazines. Using Graphite and Graphitint Pencils, she creates a whimsical piece of art for you to enjoy. We also have a drawing by Helene Wild, who steps us through her technique for drawing hydrangeas.

Apart from our amazing artists, there are pastel and pencil demonstrations. We also have a Paper and Canvas product feature. Full of helpful and handy tips and hints, we help you select the best paper for the technique you are using.

We would love to see what our readers are doing, so please send photos of your work to Drawing and Inspiration Magazine, PO Box 8035 Glenmore Park NSW 2745 or simon@wpco.com.au. I'm really looking forward to seeing your artistic work and creativity.

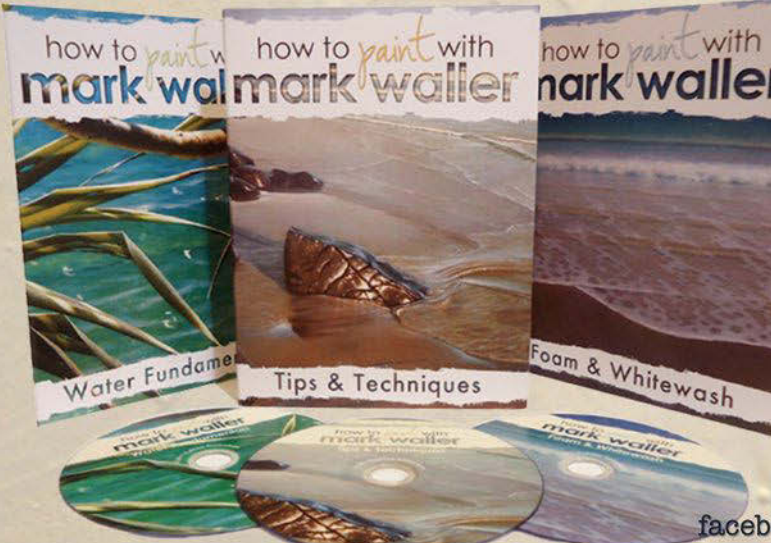
And one last thing, you can now follow us on Facebook, so you can keep in touch by liking our Facebook page.

Keep on drawing!

Simon and team



William Byrne




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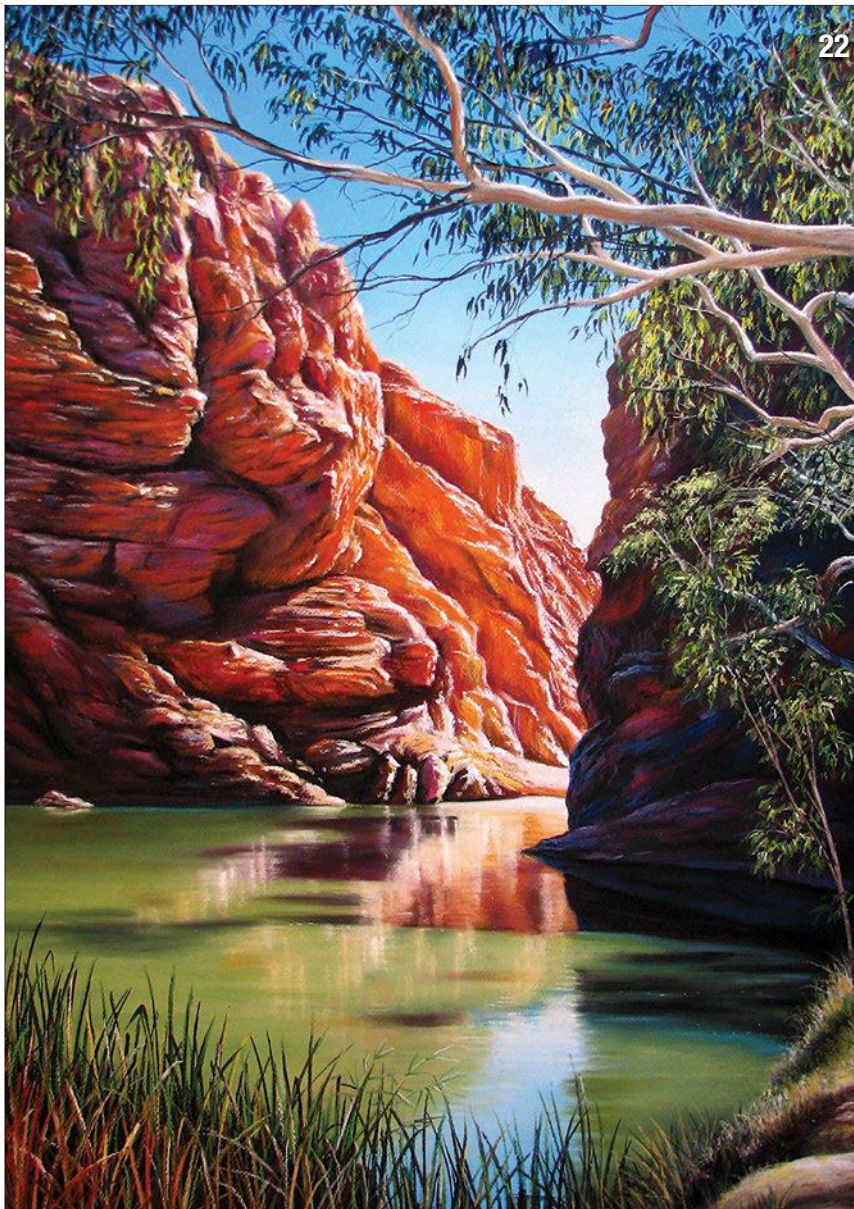
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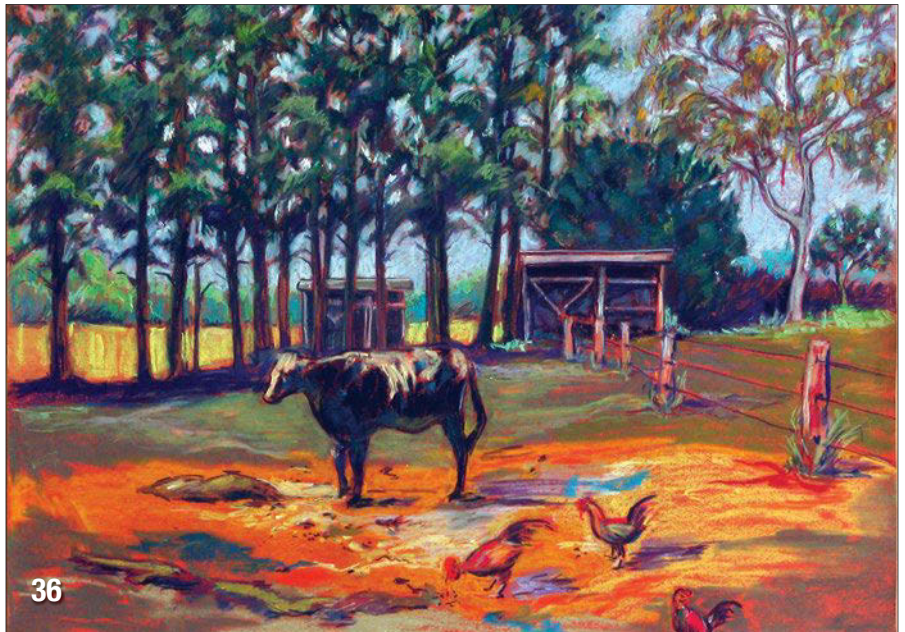


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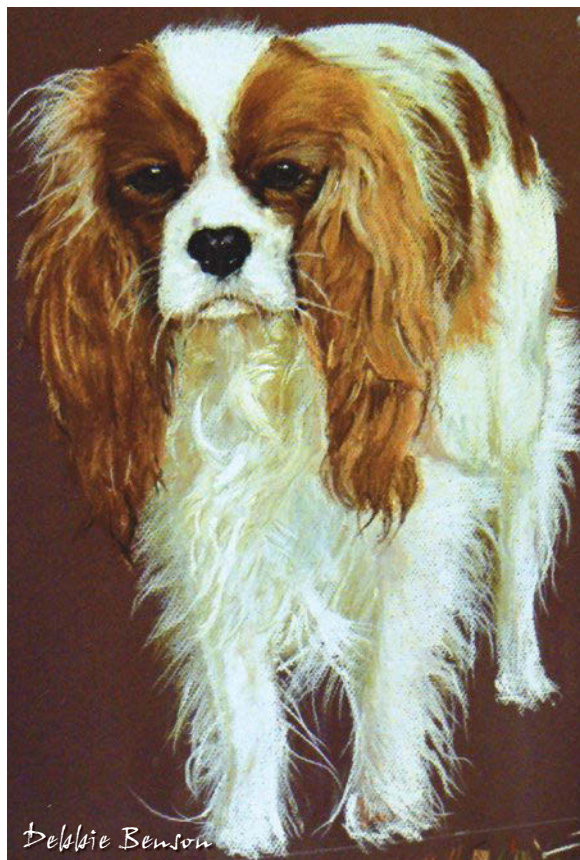
Woodland's **gallery**



BOBBIE SCRIVNER

Roughly three years ago, this Brisbane man began to learn to use pastels. He really loves the medium ... and the results of his enthusiasm are quite inspiring. In due course Bobbie would like to experiment with other forms of painting.

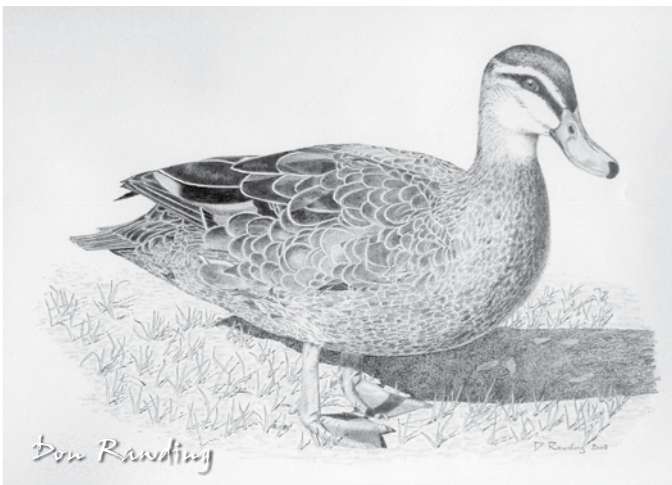
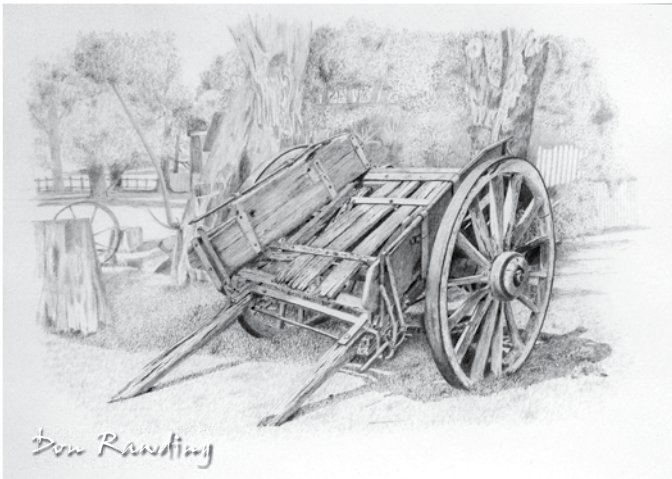
These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.



DEBBIE BENSON

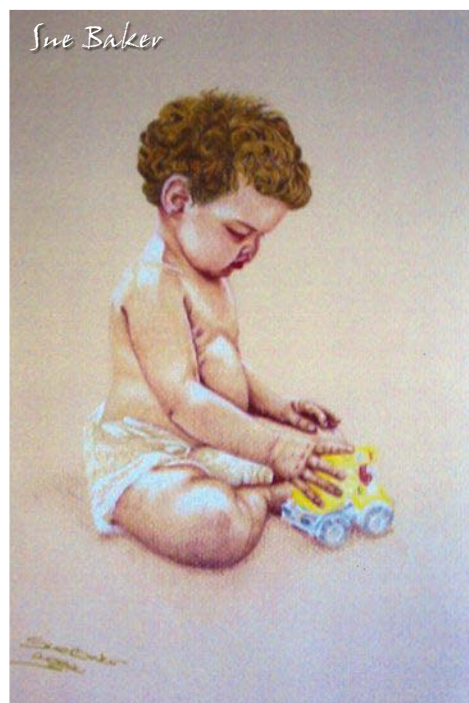
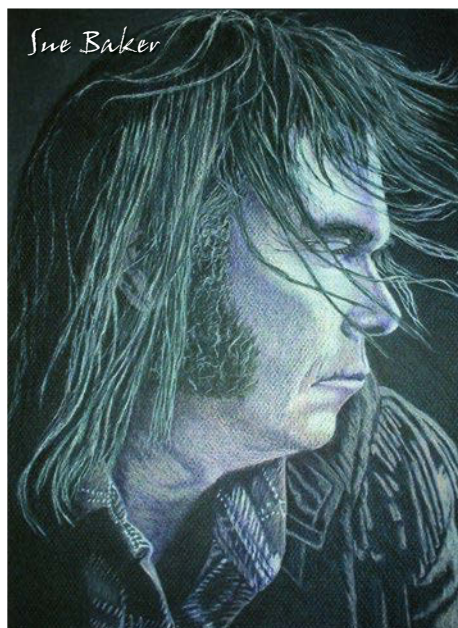
As a child, Debbie Benson loved to draw. Recently she discovered pastels and she really enjoys experimenting and exploring the medium because it is very forgiving and yields instant results. She works from photographs and paints many subjects, including animals. She aspires to become even more creative and expressive.

Woodland's **gallery**



DON RAWDING

At the age of 70 and at the end of an engineering draughting career (working with pencil and ink), this man enjoys producing detailed graphite drawings. He has also done a few works in oils and watercolours ... although he has some difficulty with colour recognition and relies on assistance from his wife Aileen.



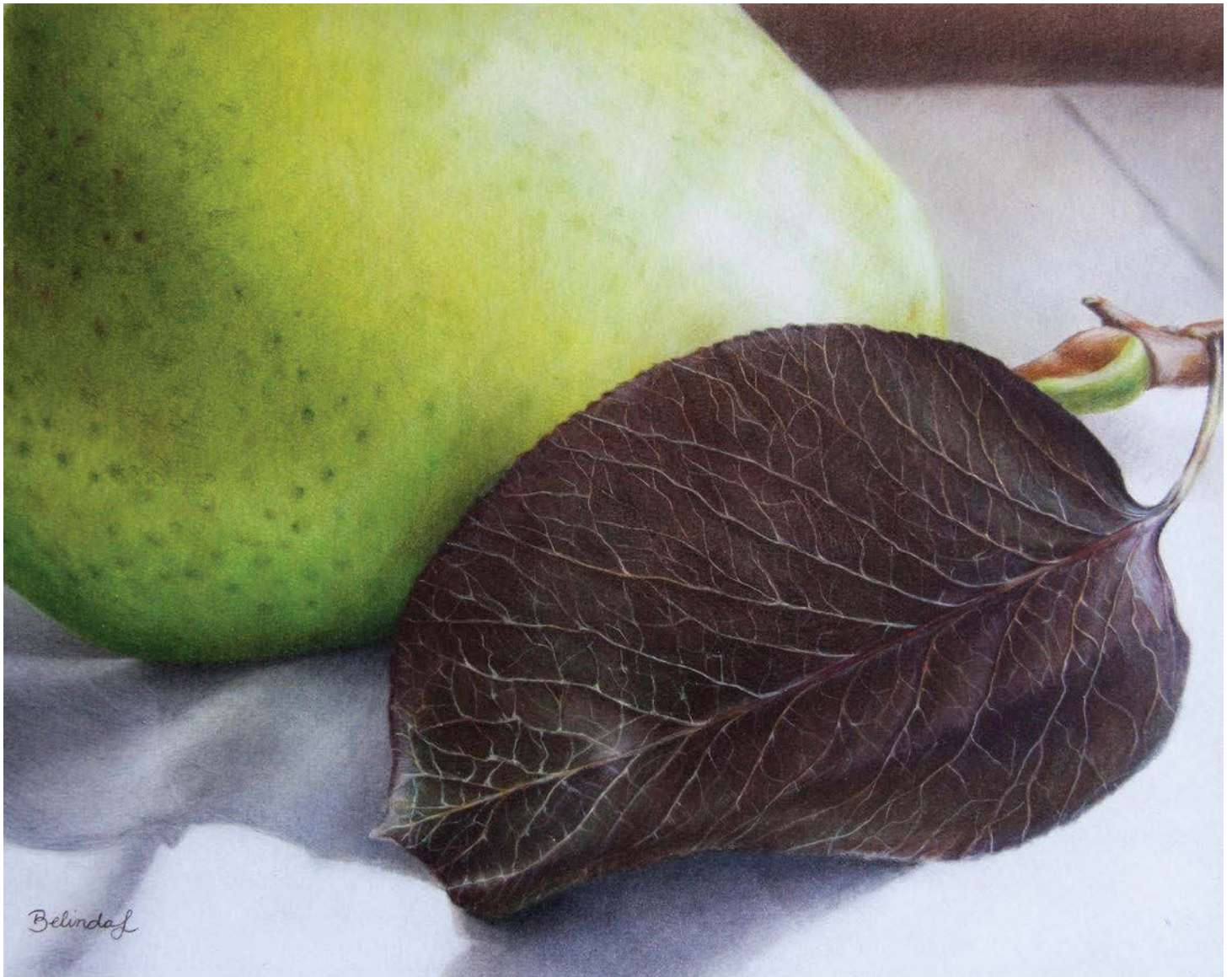
SUE BAKER

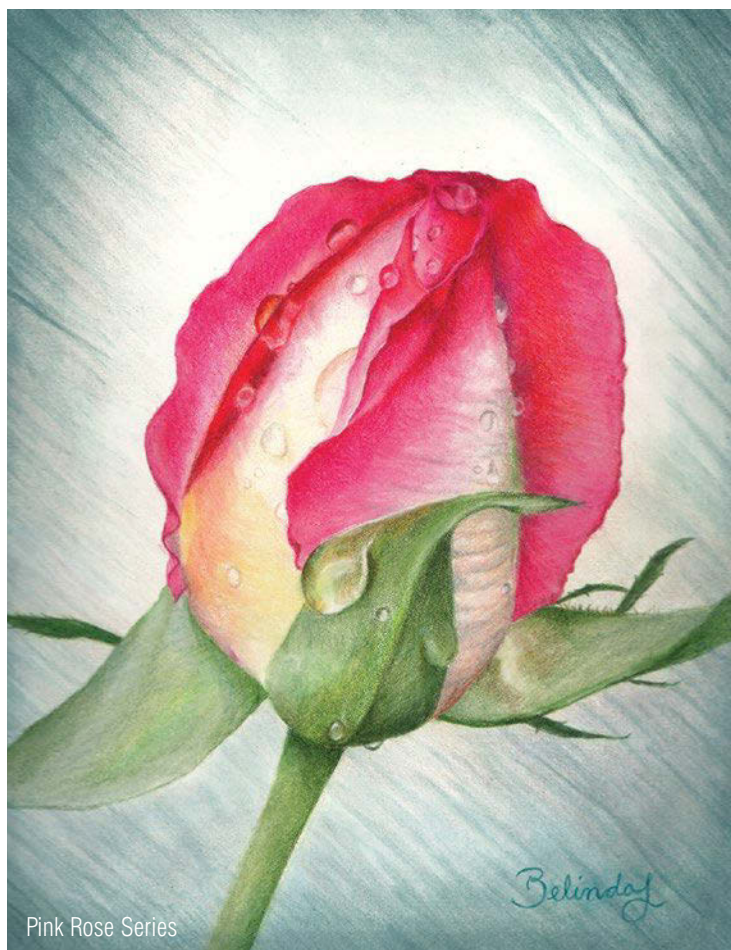
Coloured pencil artist Sue Baker is self-taught. This clever lady lives at Charters Towers in Queensland. To assist her learning, she has purchased an extensive library of American books that cover the topic of coloured pencil art.

Belinda Lindhardt

My Creative Nature

An online 'love affair' with coloured pencil artworks was just the beginning. After developing a website to meet with similar minded people, this artist is now in the final stages of launching her first online coloured pencil classes.





Pink Rose Series



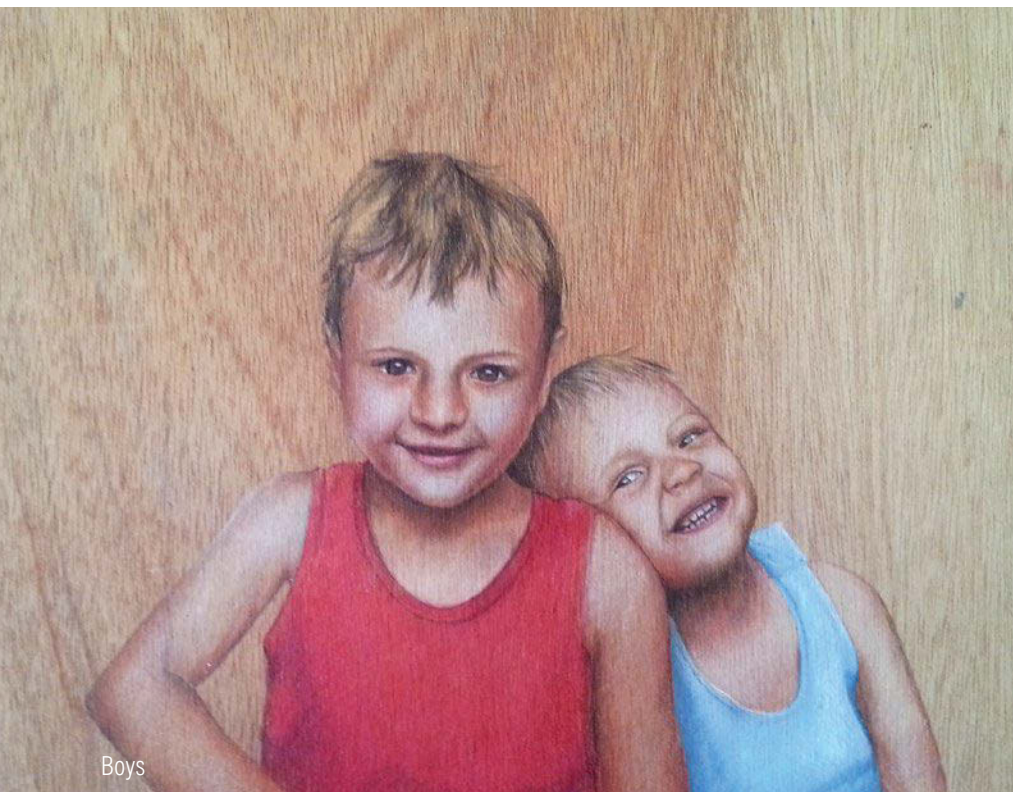
Pink Rose Anglea

Like so many, my journey as an artist started at a very young age. I can see now as my youngest child is in his second year of school just how early it must have been within me. There are so many similarities, he is always so meticulous about his work and incorporating some kind of drawing. I remember doing this as a child, spending hours on a drawing for no other reason than being immersed in the art.

As a child, I remember being drawn by the smell and feel of a fresh packet of pencils and had a longing for those special "Derwent Artist" pencils that the others had in my class (many people I meet today tell me this is their experience also). My creative nature stayed with me during school but not overly so and as I was becoming an adult I remember being told that I needed to "find something that I loved to do" when deciding on the next step. From there I became a graphic designer and transitioned into web design back in the day when it



Pools of the Heart



Boys



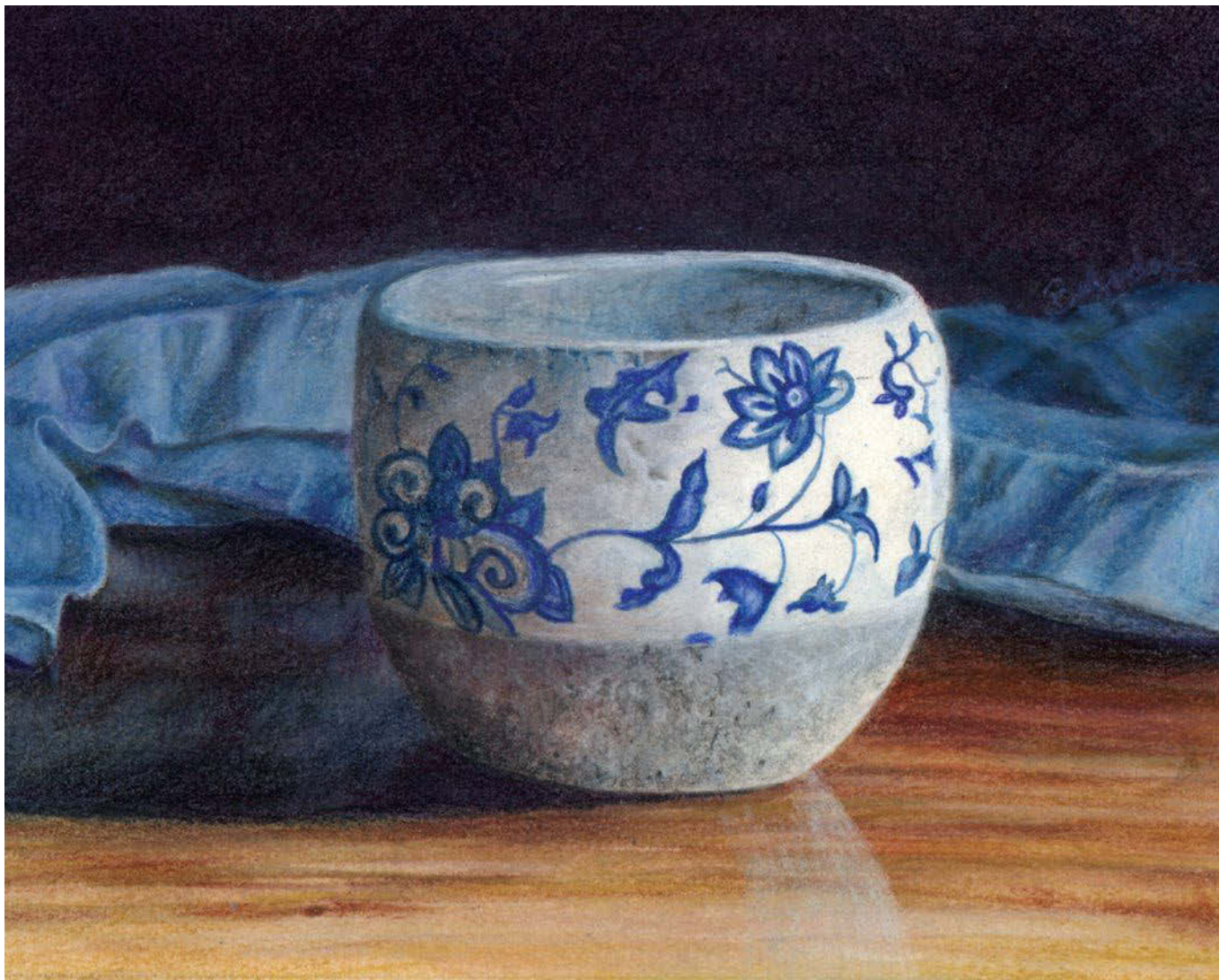
Red Onions

was a very specialised field. During those first few years of my career I started my own business and worked primarily on web projects, meaning that there was a lot of time with code and not so much with creativity. I often visited art exhibitions often wishing “I could do that” so one day I got out of the “should” and actually got started “doing”.

Naturally I was spending lots of time on the internet, so it was there I looked and came across an online forum of artists (Wetcanvas) and within that I stumbled upon group of coloured pencil artists who had posted tutorials online of how to work with pencils. I took one look at a few of those well-known artists’ works (Ann Kullberg and Arlene Steinberg) and it was there that my love affair with pencils began. I participated in the forums and posted my work online where I followed these fabulous artists’ advice. The more I did it the more and more I loved it.

After a year or so I decided that I wanted to connect with other Australian coloured pencil artists. It was so inspiring to connect with the overseas artists however, I always had to wait until the next day to receive responses. They would often talk about their materials that were simply unavailable in Australia so there was a certain feeling of isolation. I figured there must be other people like me so with that I decided to put my web skills to the task and built a website sharing my coloured pencils findings to the world with the hope that any other Australian artists might be able to find me and before I knew it I had found a whole bunch.

With that came the Australian Coloured Pencils Network (ACPN) which is a website promoting and supporting coloured pencil artists here in Australia. It’s been big challenge juggling the online community with my work and has meant that I haven’t always had the time for my own art. However, I am still proud of the achievement and have made some fabulous online Australian



pencil friends. We now have more than 280 members and have had fantastic support from overseas and in Australia. Involvement has dwindled slightly the past year with the advent of other social media websites but I am still passionate about nurturing coloured pencil art to grow into its next phase.

My coloured pencil works are often what I am “known” for and tend to be based in a realistic style. I won’t say realism as that’s not really what I am trying to achieve, typically my subjects are still life, florals or portrait. However, not so widely known is that I have also had quite a few of my contemporary paintings find homes all over Australia, and these actually outnumber the coloured pencil works. (Maybe due to the preconceptions about coloured pencils

artworks? - I don’t know).

I love to paint with watercolours, acrylics and oils – sometimes I combine these with pencils but mostly not. Coloured pencil art is often very detailed and specific, with a lot of planning at the beginning as to how the final outcome will be, which is what I love about it. I also love starting a painting and seeing it organically evolve, allowing the creativity to flow to whatever it will become. This is often what happens when I paint; I have a colour, a thought or an emotion that I like to start with maybe a few sketches and then I jump in.

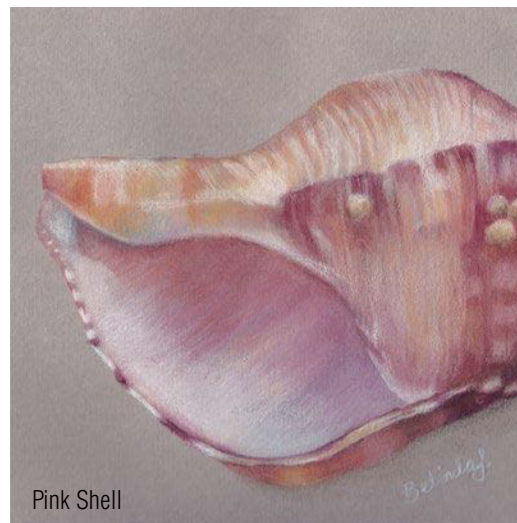
That’s not to say that art with pencils doesn’t evolve as I work, as I often have several moments of questioning whether or not it will work. Should I continue? I ask myself

this particularly when I am going through the “ugly stage” (fellow coloured pencil artists will know what I am talking about), but now I know to keep pushing through this phase and it usually works it works out fine.

Painting is a slightly different headspace and process, I know that with paint that I can paint over the top of it but I can’t do that with pencils, and both methods have their unique advantages. I often will have one painting and one drawing on the go at the same time and there are days where I switch between the two easily, other days when I will just concentrate on one. I take my own photos for still life or nature references that I use to plan a coloured pencil drawing or for inspiration on a painting - I love setting up a still life or grabbing an impromptu photo on my daily



Alike But Different



Pink Shell

activities with the kids which maybe be from my garden, at the beach or just walking out my front door.

I also love to teach and share my knowledge. I have been teaching coloured pencils in workshops through my local art society (Central Coast Art Society) and private workshops for the past four years. I usually find that teaching gives me so much energy and excitement. Allowing people to find their own voice within art is the enjoyment for me. It can be daunting for starters with so much information and new skills to learn.

Realistic coloured pencil art requires a process involving underpainting and mixing colours as layers of pencils go down but

I have found that once you have learned a few steps then you are free to explore what works for your own unique style. I have found that with pencils there is no one particular brand, support or process that works for everyone. There are so many different styles and ways of working and so many new materials coming out every day. Our online exhibitions on the ACPN website always astounds me as to the variety of artwork that artists create. As a tutor I have had many requests to travel interstate to teach workshops which have proven to be difficult with a young family to provide for, so part of my development for this year has been to create online classes

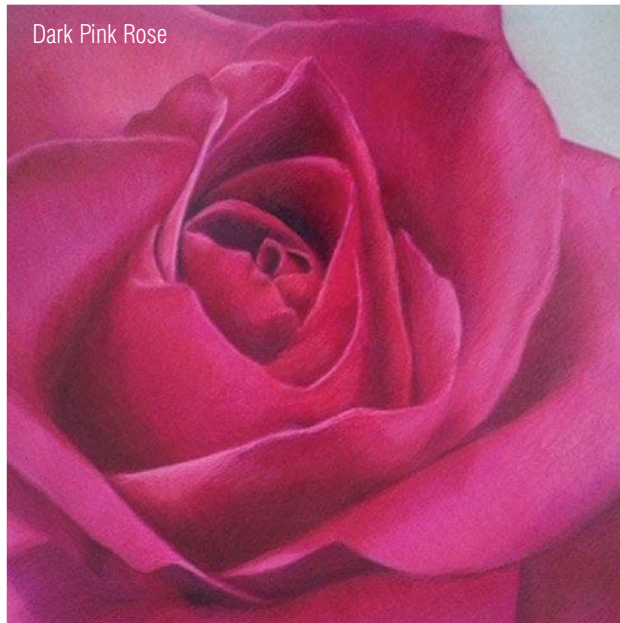
for teaching coloured pencils, that way I can connect with others online whilst still caring for my family. I hope to launch my online classes later this year.

It's fantastic that artists have so many opportunities to learn and ways to create available to them. I encourage everyone to find a like-minded artist friend or belong to a group (be it locally or online) and connect with them about art. It's a fantastic time in our history to be an artist!

Email: art@belindalindhardt.com.au
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Pencils

The Flower

By Belinda Lindhardt

Inspired by a bud from her own garden,
this artist has created a strikingly
lovely work of art.



FINAL STEP



MATERIALS

- Prismacolor Col Erase Pencil
- Colourfix primer
- Liquitex Gesso
- Pencils - Prismacolor, Faber Castell Polychromos and Derwent Coloursoft
- Cheap brush with the bristles cut off for blending
- Piece of felt or cotton makeup pads
- Letraset aqua marker
- Workable fixative
- UV protective varnish
- A4 sized custom made wooden frame

I love experimenting with new materials and techniques and applying them just like I have done with my demo. This custom made wooden support is basically a “wooden thick edged frame”. I have seen these available from overseas suppliers and I am lucky enough to have a father who is fantastic at all things wood, so he made some up for me.

WORKING WITH WOOD

One of the advantages of working with these wooden frames is that you can finalise your artwork with UV and varnish to seal the artwork and there is no need for framing. It's a really fun

different way to work, but make sure you have an open mind as working on a hard surface like wood is different to paper.

I took the reference image in my garden. As you can see, the photo is from a distance but something about the way this bud was sitting spoke to me to want to draw it. I cropped the photo and printed it in black and white. I always work from both a colour and a black and white photo to get the correct values when doing my artwork, as sometimes your eyes deceive you.

STEP ONE

Prepare your surface. My surface is firstly primed with Colourfix primer





which allows the pencil to really grip onto the surface - it's a bit like working on Colourfix pastel paper. I then decided that I wanted to have the surface white so I painted a layer of gesso and another layer of the Colourfix primer to make sure there was a good base.

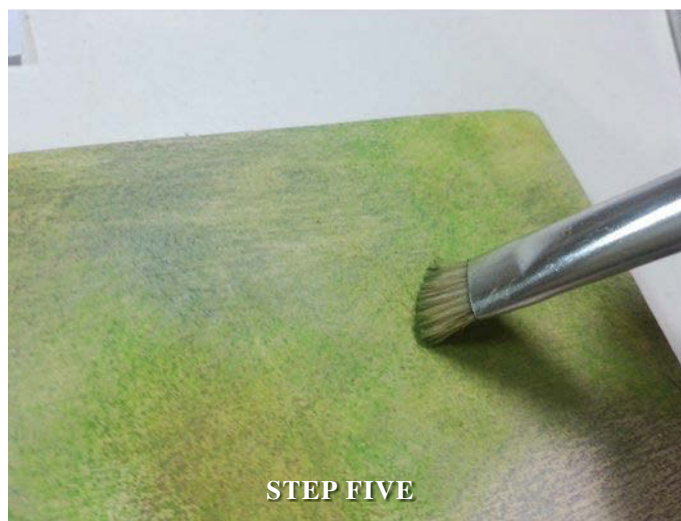
STEP TWO

Next I chose my pencils. To not become overwhelmed I always chose only three values for the main sections of the drawing. So this would

be a light, a dark and a medium value of any one colour. If I know there is a dark shadow I will also choose a complementary colour to start with as the first layer. Using a Primsacolor Col-Erase pencil (this is a Prisma pencil that is easily erased); I map out my initial drawing.

STEP THREE

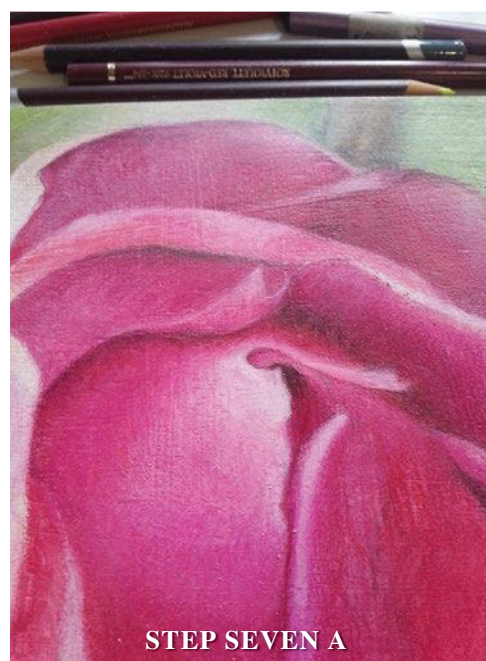
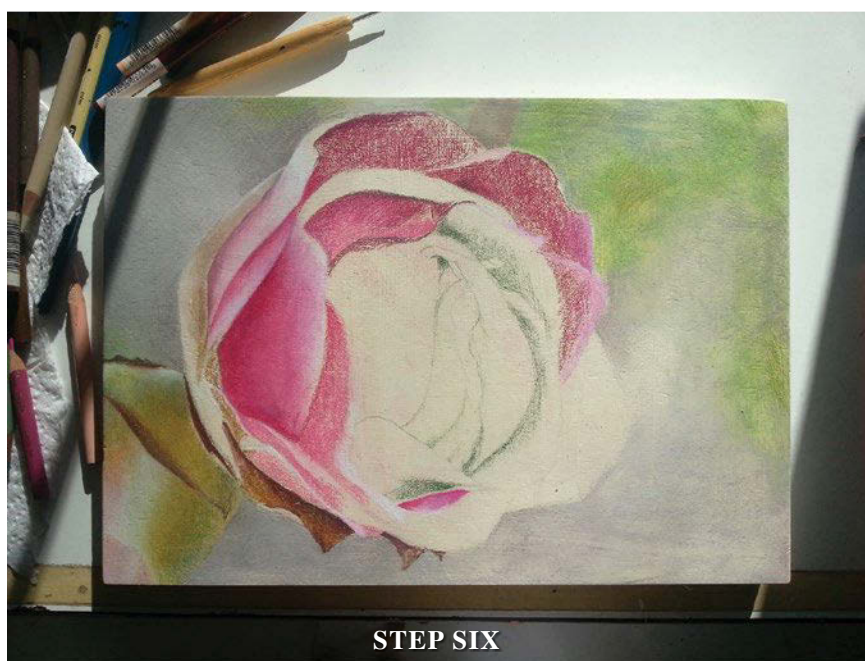
Blocking in areas of colour. Always starting with the background first, here I apply areas of colour as the foundation for mapping out the



elements of the picture. This step applies a base for the colour mixing that will happen as the other pencil layers go on top so it's important at this stage to roughly check your values, as going too dark here will mean it's difficult to remove the pencil, particularly on this surface.

STEP FOUR

Here is where I really start to add more layers onto my foundation and get the colour down where necessary. I have a piece of paper



under my hand to protect my work being smudged with my hand.

STEP FIVE

By this stage I have quite a few layers of pencil over most of my work, and my pencil starts to slip and my layers are not going on as easily. Now I know it's time to start a bit of blending to work together the colours I have mixed

ARTIST'S HINTS AND TIPS

- When starting, always chose 3 values of colour so as to not get overwhelmed with choices and too many pencils. Practice on a piece of paper if you are unsure which colours to use.
- Holding your SHARP pencil in an upright position allows you to also get into the hills and valleys textures of the wood if you are looking for a rich colour saturation.
- Blending on wood is difficult; a big brush is great as it pushes the pigment around. It's a great technique for layer areas such as backgrounds not just on wood, but on all supports.
- Using a circular technique with your strokes (lots and lots of little circles) goes a long way for details and lots of colour.
- Pressure. Constantly check your pressure. A firm hand particularly towards the end of the piece allows you to get that good layer or pencil down. Trying varying your pressure, taking note of how are you are pressing.
- A few coats of workable fixative in between layers of pencils often helps with getting more pencil on the board.



STEP SEVEN

on the surface (just like you would with a paint palette), which will allow me to get some more layers on there. I do this by using a brush in a circular motion. This gets the pencil pigment right down into the hills and valleys of the surface.

STEP SIX

This is where I start to blend some of the layers together using an aqua marker. This worked really well for small areas of colour, but didn't really work on the background area. (There is a video on my website showing this). Here you can see areas where I have started to blend on the petals and the other areas which are not blended yet. You can also see where I have used green as my "underpainting" of the darker shadow areas of the petals; these will be quite dark as the other layers of pencil mix together.

STEP SEVEN

Now I have a good foundation of layers down and most of the areas with their initial blending, I start to enhance

colours, shadows and areas of detail that have been lost with the blending, and define them more specifically. 7a. You can see by this close-up there is really quite a lot of texture on the artwork but the colour vibrancy is still there.

STEP EIGHT

Adding in more definition and blending. At this stage it's really just a matter of blending with a cotton makeup pad, brush and whatever else and adding more layers until I am comfortable with the result. I always check back to my black and white photo. Here I also added a couple of layers of workable fixative in between layers, making sure it dried completely before moving to the next layer.

FINAL STEP

The final artwork is completed. Now it's ready to spray with a few coats of UV varnish for added protection, then a few hooks on the back and it's ready to hang. ■

Geoff Hale

My Driving Force

“Every child is an artist. The problem is how to remain an artist once he grows up.” ~ Pablo Picasso



I always knew deep down that I wanted to be an artist. Even as a young boy growing up in Brisbane I would draw as often as I could - filling my sketch pad with depictions of family holidays, cartoon characters, people and wildlife. I remember sketching pictures for friends back in primary school and participating in several local drawing competitions, resulting in a few small prizes along the way. In secondary school, I became even more passionate about art, but the perfectionist in me also enjoyed the detail and preciseness of technical drawing. My interest in these two subjects led me to study interior design at a tertiary level. By the end of the 3-year course I had lost much of my original enthusiasm for interior design as a career choice but I became very interested in a painting subject that I elected to do in my final semester. This was my first introduction to gouache, a medium suited to architectural illustration.

I worked for about six months with an interior design company after graduating from university but continued experimenting with gouache in my spare time at home, producing a collection of detailed artworks. It was these artworks that facilitated my next role change. My portfolio of illustrations enabled me to secure a position as an architectural artist, a

role which involved painting detailed perspectives of buildings by hand using gouache. Due to using this same medium every day at work, I decided to try something different at home to maintain my artistic enthusiasm. I bought a box of soft pastels and the very first pastel artwork I ever attempted was a portrait of my parents - a surprise Christmas gift that they still have hanging proudly on their wall at home despite my work having improved since then! I particularly enjoyed this new medium and began spending many hours in the studio producing a variety of works and improving my skills.

Initially, art was simply a leisurely pursuit and a way of brightening up my own walls at home. As I produced more pastel works I started to frame some of them to prevent them from becoming damaged. One day I was taken by surprise when a framer offered to buy an artwork from me on the spot. A few months later the same framing gallery hosted my first solo exhibition in the Brisbane CBD which turned out to be quite a success. That was over 13 years ago now. Since then I have had six solo exhibitions of my work, numerous group shows and completed more than 150 commissions.

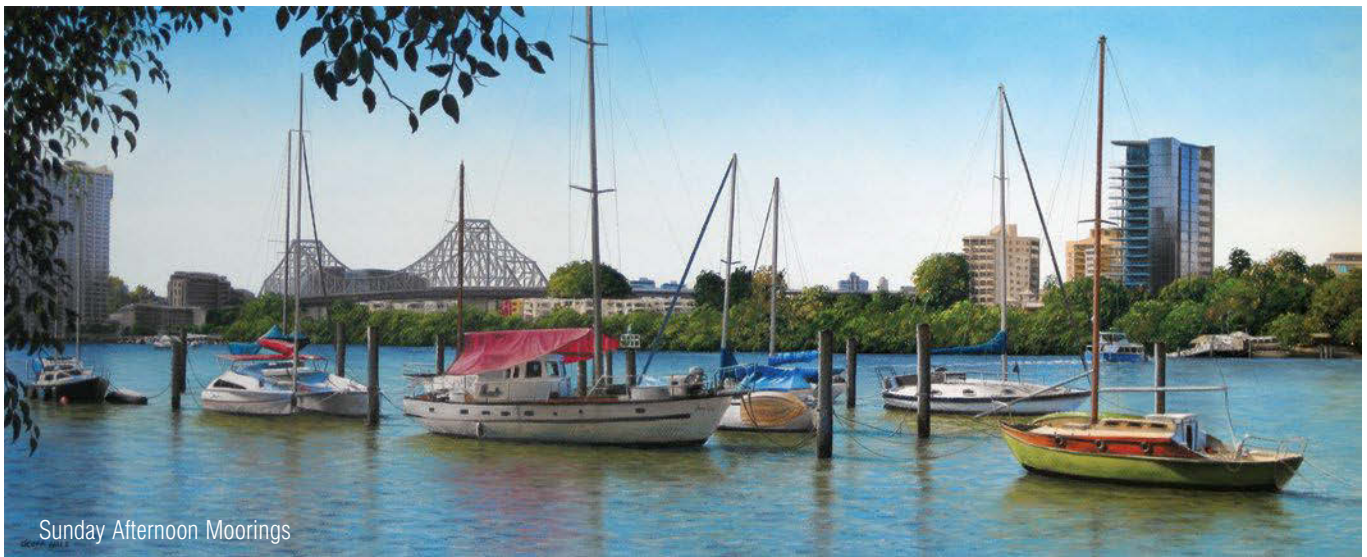
Some of the exhibitions I have entered in recent years have incorporated The d'Arcy Doyle Art Awards, Kenilworth Arts Festival, Live Life Villages Art Prize, Royal Queensland Show, Tattersall's Club Brisbane Landmarks Exhibition, Pine Rivers Annual Art Awards, and a variety of school shows including Nudgee College, Terrace and Brisbane Grammar School. I was honoured to win 1st prize in the d'Arcy Doyle Art Award for Landscape in 2011, and to be awarded Overall Winner and People's Choice at the Live Life Villages Art Prize in 2010. Two of my original pastel works have also been recently acquired by the Gold Coast University Hospital for its art collection.





Ellery Creek Big Hole

GEOFF HALE



Sunday Afternoon Moorings

Despite my passion for art, I still continue to work as an architectural illustrator. Due to the advance of technology over the years this type of work is now produced entirely on computers rather than painted by hand. I currently run my own digital 3D visualisation business, balancing this job with my fine art practice. I consider myself fortunate that I do not have to rely entirely on my art to pay the bills, however it can often be frustrating when things get so busy with my other job that my time in the studio is restricted. I really do enjoy the architectural illustration work

though, so it's not all bad - just a case of finding the right balance between the two professions.

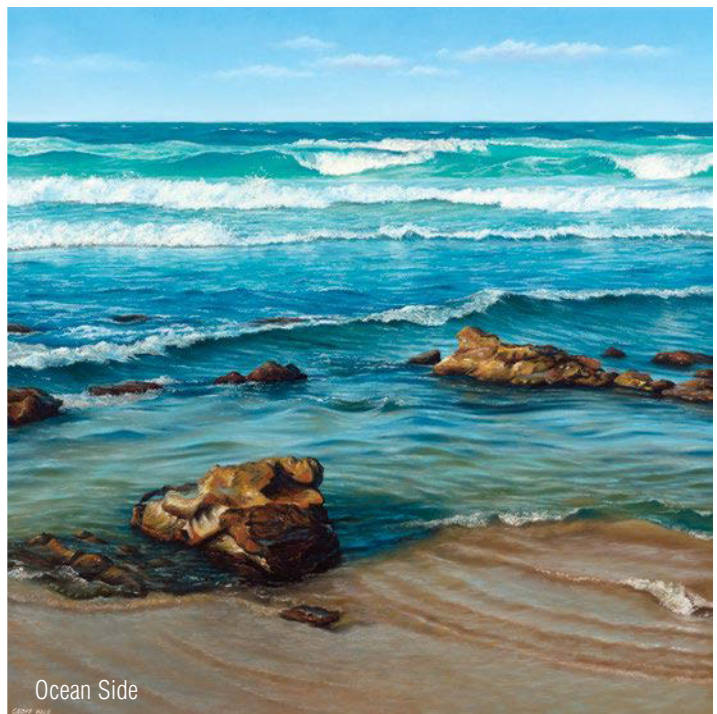
Having experimented with a wide range of media over the years I have found pastels to be my preference, although I still look forward to producing more oil paintings when I find the time to experiment further with this medium. I particularly like the versatility and immediacy of pastels. Being a dry medium, it means I can work on an artwork at anytime without delay – there's no need to wait for layers of paint to dry before advancing further. I can be quite

impatient when I'm motivated about a painting, so pastels are often an ideal medium for me. Using a combination of underpainting, a thick application of colours, and a high level of detail, my pastel artworks are often mistaken for oil paintings or even photos.

As a realist artist, I always work to create highly detailed images, but I am also particularly interested in creating works that play with depth and perspective. Some of my more contemporary works have involved playing with unusual angles and altered imagery, distorting the rules of conventional composition. Much



Nikki and Spooge



Ocean Side



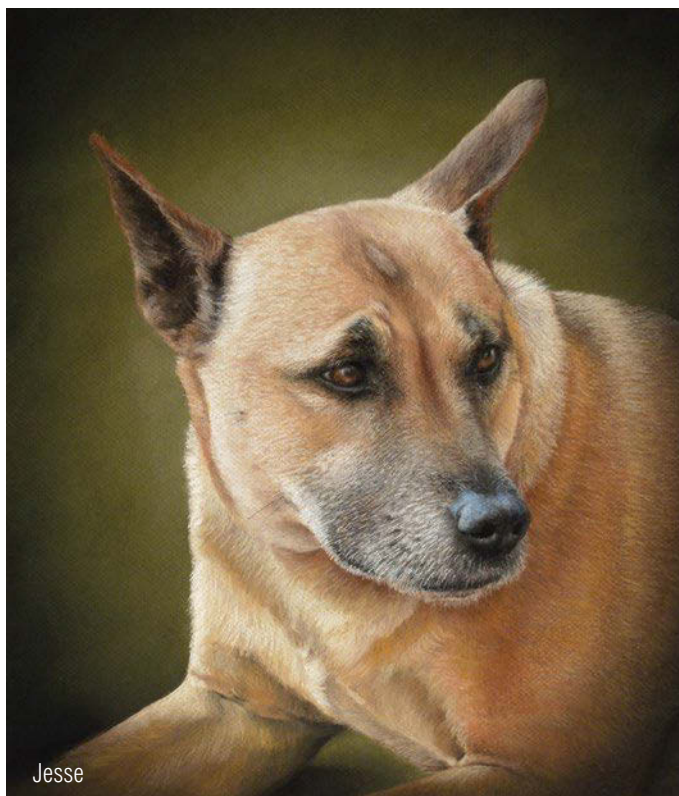
Beach Path

of my inspiration is drawn from the beauty and contrasts of the natural environment. Water has always been a favourite subject of mine to paint. I enjoy the challenge of representing the movement and translucency of water in a still image and I find the subject itself quite tranquil and relaxing.

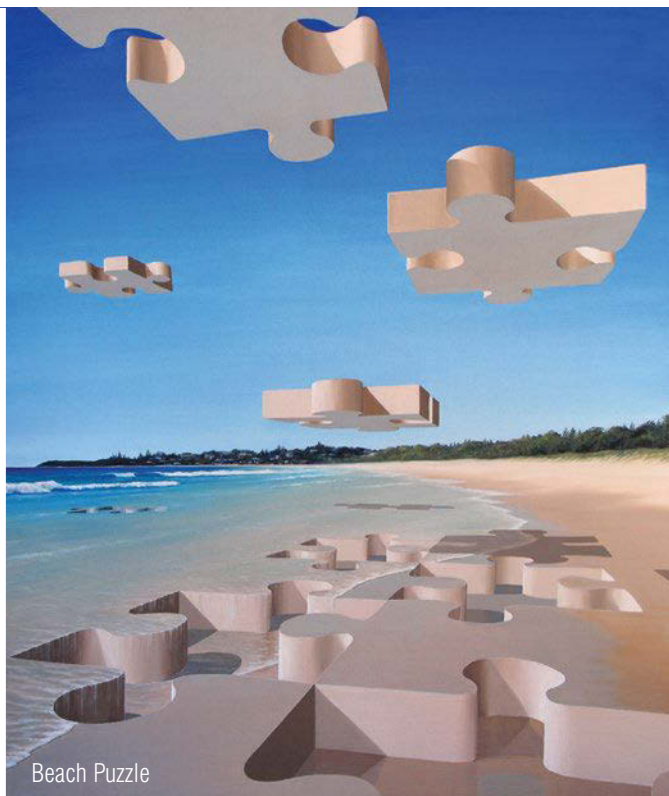
I am lucky to have lived in Brisbane most of my life and be equidistant to two beautiful coastal areas - the Gold Coast and Sunshine Coast. I often visit these beaches for artistic inspiration. With the ever-changing tides and light there is always a new scene to capture each time I visit. The beach has special meaning to me because it evokes happy memories of my childhood. I love breathing in the fresh sea air and listening to the rhythmic sounds of the ocean - the perfect environment for relaxing the body and clearing the mind. I have always loved the idea of being able to live right on the beach, but until that day arrives I get to experience the sand and water through the artworks hanging on my walls at home.

Creative inspiration and enthusiasm seem to come in waves for me - some days I simply don't feel creative and other days I'm so motivated that time seems to fly by when I'm in the studio. I have recently returned from a trip to Italy and France where I gained much inspiration for new works. Travelling to distant places is certainly a great way to rekindle the enthusiasm for painting. I also love listening to music when I'm in the studio- the style of music varies depending on the subject matter and my mood at the time. I often listen to lounge/chill-out music or relaxing soundtracks of nature - in particular, sounds of the ocean whilst I am working on coastal paintings. It's a great way to heighten the senses and immerse oneself in the artwork. Other times, it can be more modern music or a collection of amusing podcasts. Regardless of the selection, music is a must when I am in the studio.

My passion for art is something that has always been inside me- it's a driving force that I just can't shake. I've worked in jobs before where all I did was look up at the clock every five minutes, willing the day to be over.. that is soul destroying. I would encourage anyone with a passion to follow



Jesse



Beach Puzzle

their heart and pursue their dreams. It's certainly not meant to be an easy journey - mistakes will be made and your confidence will be tested many times - but the sense of satisfaction and euphoria one receives from realising

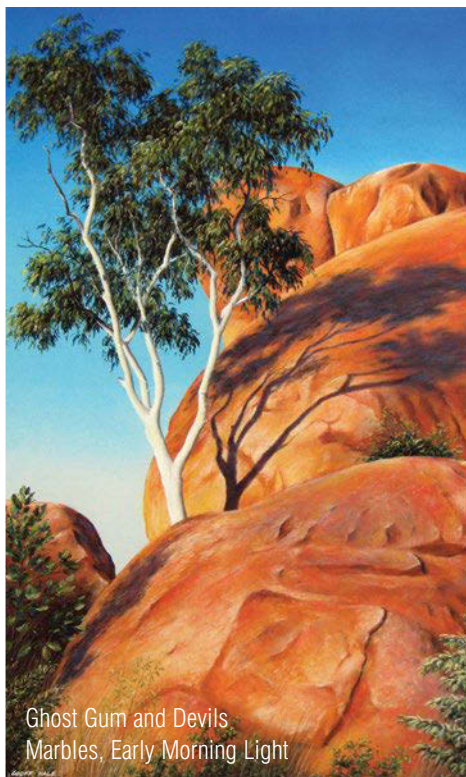
such a purpose is well worth it. Mine is an on-going journey. There is always still much to learn ... exploring new techniques and mediums, and travelling to new places for inspiration. I consider myself very lucky to be able to pursue

my passion and make a living from it at the same time.

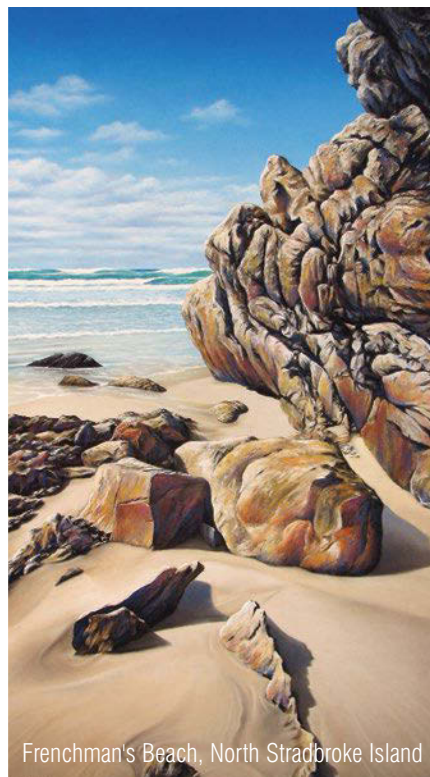
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Cedar Creek, Eatons Crossing



Ghost Gum and Devils
Marbles, Early Morning Light



Frenchman's Beach, North Stradbroke Island

Pastels

Tree of Solitude

By Geoff Hale

A great deal of thought and skill has created this magnificent work of art.



FINAL STEP

STEP ONE

The first stage is to plan the format and composition of my artwork. In this case I have chosen a square format - a square is a solid shape with a natural sense of balance and it seems appropriate for this particular subject. I have placed the tree slightly higher on the page because it will be counterbalanced by the strong reflection in the water and would otherwise appear too 'bottom-heavy'. I have also ensured that the horizon line is positioned a bit off centre as this would appear to cut the artwork in half.

MATERIALS

- Canson board (Canson paper mounted on acid free board)
- Art Spectrum Colourfix Primer
- Art Spectrum Gouache
- Art Spectrum Soft Pastels (occasionally some Windsor Newton, Rembrandt)
- Art Spectrum Extra Soft Pastels for highlights
- Conté sticks and Faber Castell/Conté/Derwent pastel pencils for fine detail

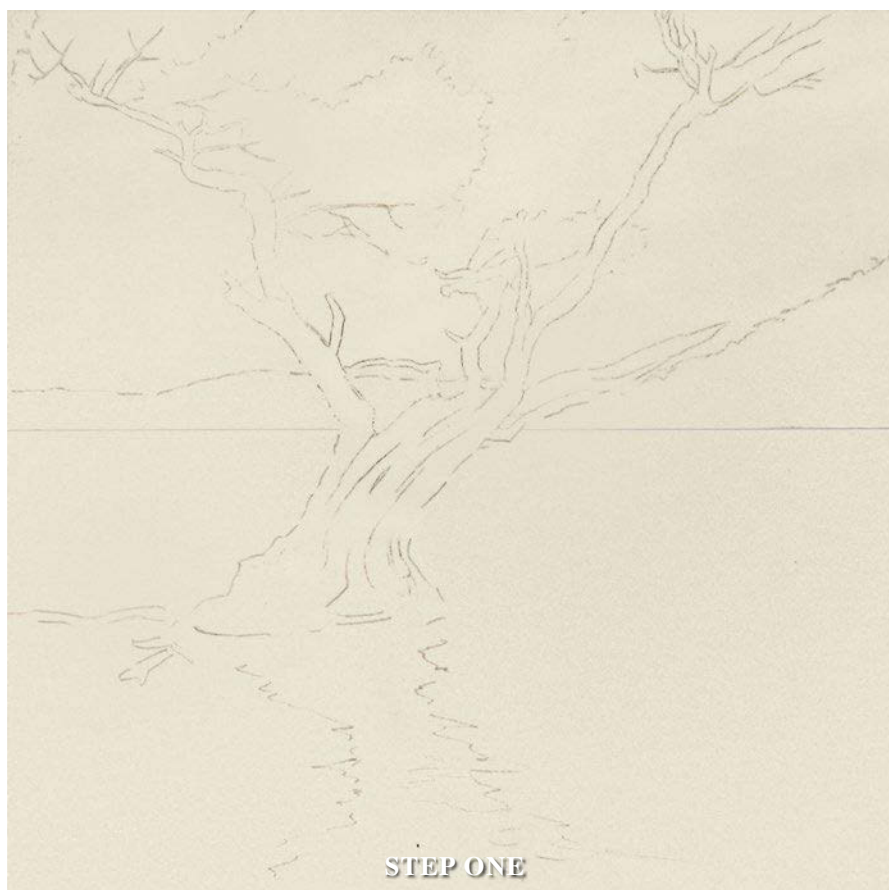
A simple sketched outline of the subject will do at this stage. Although the intended final result is a detailed representation of the subject matter, there is no point getting too carried away with detail in this first stage because all parts of the board will be completely covered as each stage progresses.

STEP TWO

Here I block in the major areas using Art Spectrum Colourfix Primer applied with a large brush. The acrylic primer is quick drying and provides extra tooth for holding the pastel. I generally cover the entire working surface with primer, tinting various sections using a small amount of gouache mixed with the primer (and thinned down a little bit with water for a smoother finish). I leave the majority of the tree untouched as I will come back to this later. When applying the primer I am not too concerned with detail, nor am I wasting too much time matching colours exactly - the main purpose is to block in tonal values and get a better feel for the contrasting elements in the image before starting with the pastels. This makes it easier in the following stages to determine if certain areas need to be lightened or darkened. It makes sense to match the bulk of these larger areas reasonably close to the desired colour, however these sections will again be completely covered with pastel in the following stages anyway.

STEP THREE

It's time to bring out the pastels. The general rule I follow for most artworks, particularly pastels, is to work from the background to the foreground and from top to bottom. Pastel dust falls down the board and can affect areas below so I try to finalise the upper sections first before spending too much time on the rest, otherwise it may need to





be reworked. So I begin by working up the sky/clouds by blending various shades of blue (Phthalo, Cerulean, Tasman, Ultramarine), grey and white. The background hills are added in using a combination of soft greens, ultramarine blues and greys, and then the intermediate hills are portrayed using stronger, darker colours and more detail which helps to emphasise a sense of distance in the scene.

STEP FOUR

Now that the sky is finished I can continue blocking in the remainder of the tree using pastel primer - this time without thinning down with water. The thicker coat of primer gives even more tooth, leaving a rougher surface which I can use to my advantage later when expressing detail on the trunk and branches. Bulkier parts of the foliage are blocked in with tinted primer using a dry brush. Again, these elements will be completely covered with pastel, but the rougher surface will now enable the pastel to be applied more easily and reduces the chance of being contaminated by the light colours of the sky.



STEP FIVE

I now begin to add lots of detail to the tree using soft pastels. For the finer twigs I use Conté sticks and/or pastel pencils (Faber Castell and Conté). The square profile of the Conté sticks makes them more suitable for handling some of this finer work, which is very difficult to achieve using soft pastels. It's back to the soft pastels for the foliage - I work up the darker colours first and apply the highlights on top. Now that the majority of the top section above the horizon line is completed I can start working on the lower section. I apply pastel to the entire area of water at this point, now starting to depict some of the lighter reflections

and ripples in the foreground. I am after a smooth, silky appearance here, particularly with the water in the foreground, so there is some blending involved using the tips of my fingers.

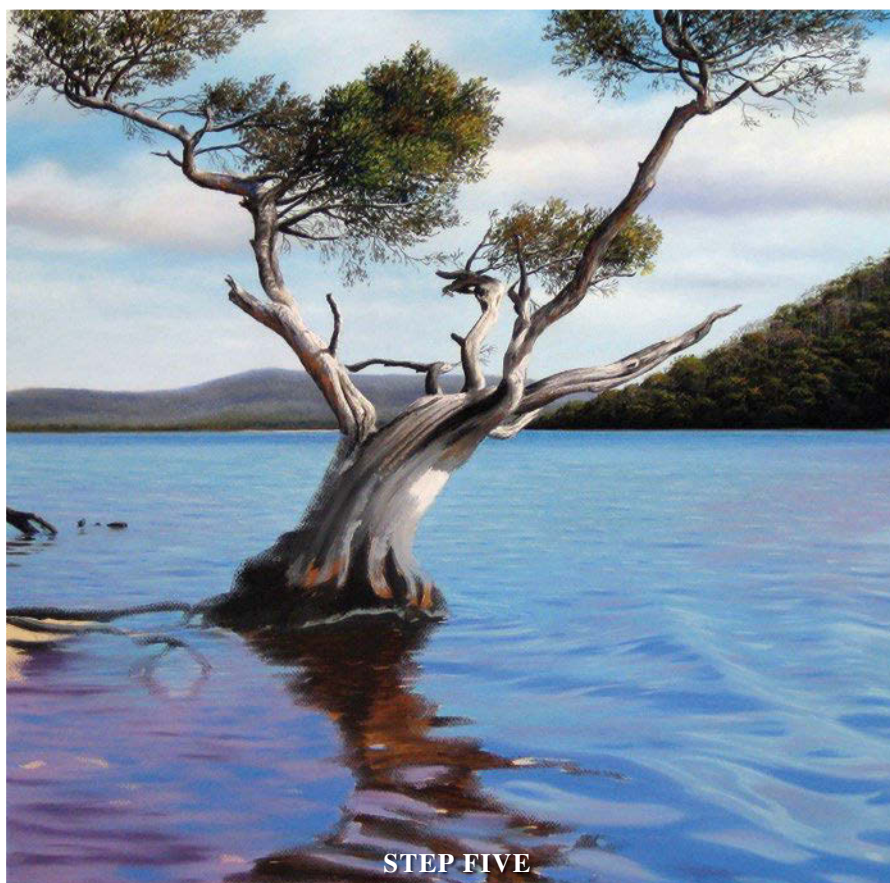
STEP SIX

In this next step, the water is enhanced further with highlights and stronger, more defined, reflections. The dark reflections on the right help to emphasise the ripples in the water and add some weight to that lighter section of the composition. We are beginning to get more of a feel of movement in the water at this point. Now that the upper (more distant) section of water has been completed, the rest of the tree trunk is added in.

FINAL STEP

In this final step, more detail is added to the trunk. The thicker coating of primer applied earlier helps out here by providing a nice toothy surface with which to apply further layers of pastel. Adding finer detail to the surface of the trunk helps to contrast this coarse element against the smooth surface of the water which in turn brings this foreground element even further forward. The dark reflection of the tree in the water is then carefully added. It is my intention to illustrate a clean sharp contrast between the dark and light reflections on the surface of the water so I do my best not to contaminate the pale blues with the darker browns and blacks. A few more highlights and finer details are added to the trunk, branches and water.

I find it's always useful to review your work some time later so you can look at it with a fresh perspective. I almost always come back to a newly completed artwork a few days later and add some last minute finer touches, as I did with this one. The artwork is now complete and it's time to sign the work. ■



Graphite and Graphitint Pencil

Nearly Home

By Ellen Lee Osterfield

Having loved the stories my Grandmother told me about the “olden days” and life on the farm I just had to draw this picture. Trips into town were long

and often started at daybreak and didn’t end until evening. Hence the long shadows across the road and the excitement at the gate, as little Kenny see’s his father coming down

the road. The greeting committee on either side of the wagon and the thoughts of sitting down to dinner with the family combine to give this picture its essence.



FINAL STEP

STEP 1

Starting at the background and using an HB grey lead pencil I sketch in the key elements in this picture then using a 3B Graphite pencil set about adding the details. I had originally planned to put only Gum trees behind the shed and in the foreground, but a photograph I was given plus the fact that we have Willow trees growing in my own back yard gave me a new inspiration! As I worked on the Willow tree behind the shed I had a good feeling that this was the right decision.

STEP 2

Having worked on the background trees I then came forward onto the house and the yard and shed. (I always have a clean sheet of paper underneath my hand as I work my way across the picture to ensure I don't smudge the drawing as I go.) I varied the tones by adding more pressure on the pencil and as I worked my way forward I switched to a 4B pencil. Using Graphitint Ivy pencil I added subtle colour to the leaves on the Willow tree in the background.

STEP 3

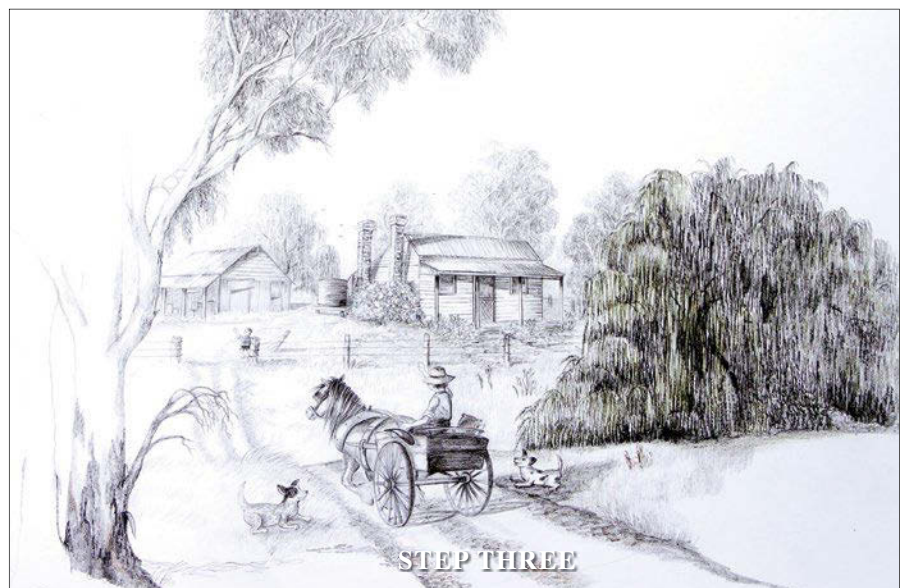
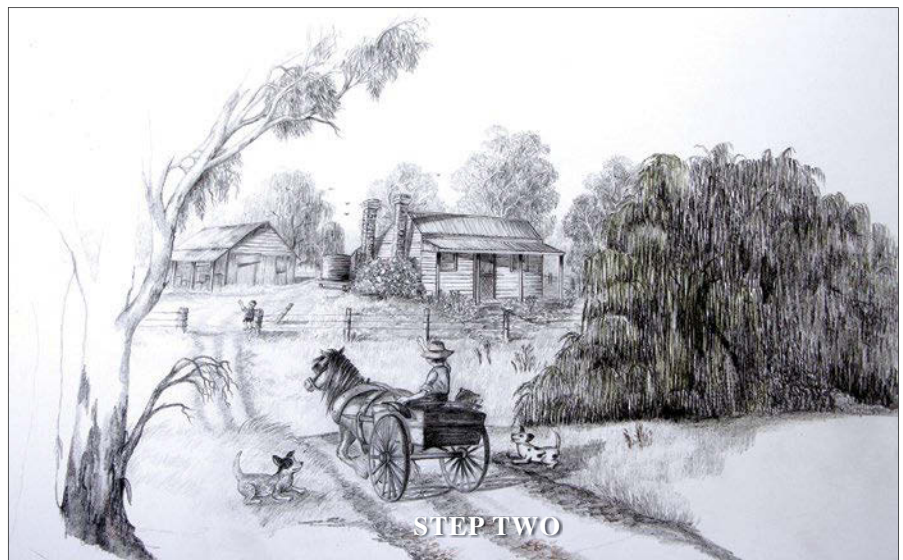
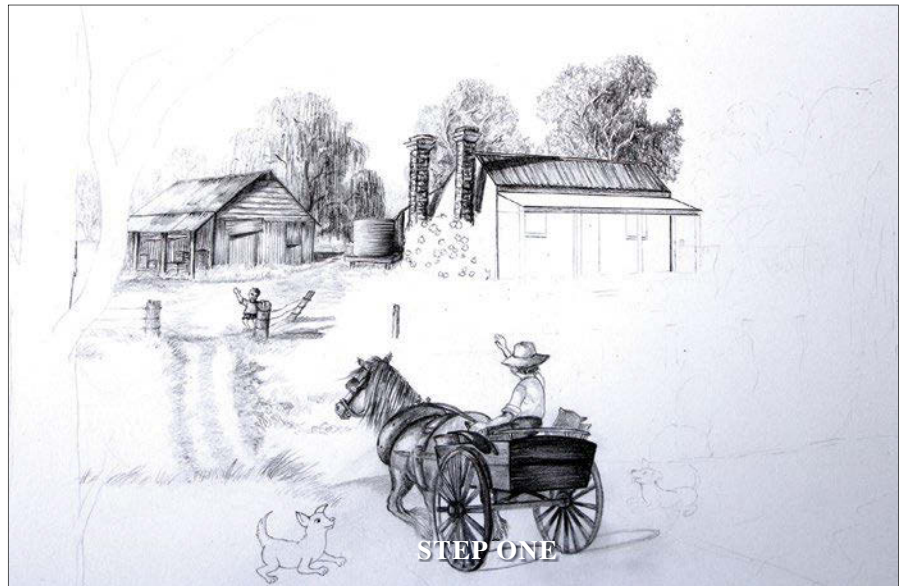
I was excited by the results and built up the tones on the Willow tree in the foreground. Working on the shading was critical in achieving a realistic looking tree. Willows are fascinating, the way the branches hang down in cascades of beautiful green leaves. I love it when in Autumn they change colour and eventually fall revealing the network of scaffolding underneath!

STEP 4

Once again I have introduced soft colour into the leaves using Graphitint colours Shadow for the darker leaves and Ivy for the lighter ones.

STEP 5

Working once again with my lighter 3B Graphite pencil I work around the grass areas and the road, plus shading on the dogs on either side of the wagon. Some Graphitint Chestnut was used for the hops growing wild in the bush.





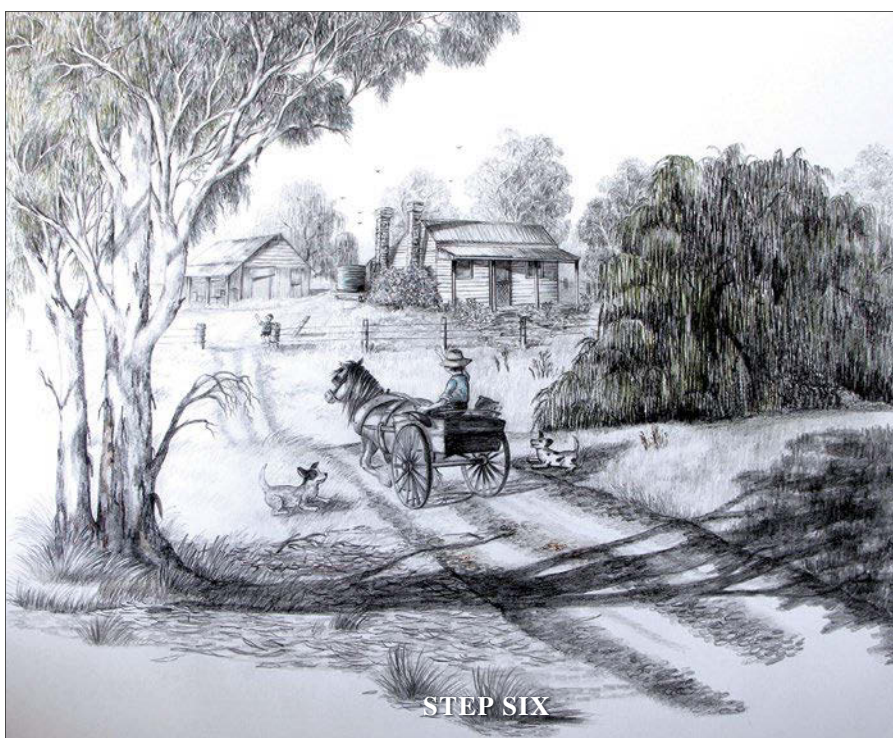
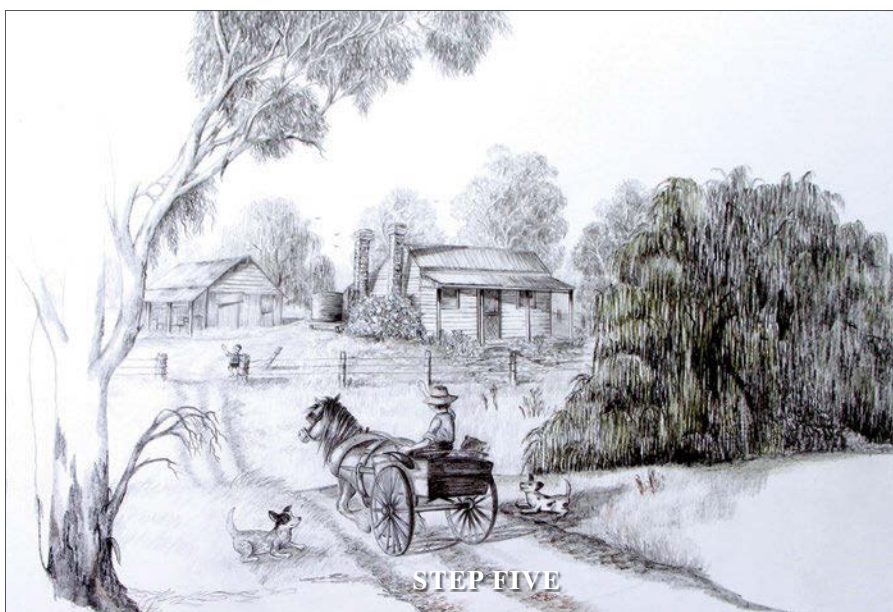
STEP 6

I wanted to add just a hint of colour throughout the picture and have added some sky blue poly pencil to the father's shirt and the Hydrangeas by the side of the house.

At this point I have also extended the Gum tree in the foreground, then added some soft colour using Ivy Graphitint pencil.

FINAL STEP

I put some birds in the sky and worked on more ground cover in the foreground, cross-hatched strokes together with leafy shapes and small sticks make up the main areas of interest in this part of the picture. I then once again added Graphitint colours Chestnut, Cool Brown and Ivy for the balance I wanted to achieve. I enjoyed my trip back in time and was pleased with the end result. Happy Painting! ■



ARTIST'S HINTS AND TIPS

- For softer and a more dense foliage I use a lighter touch with my 3B pencil in a small swirling continuous stroke. As I work forward I change to a 6B pencil getting that darker tone to the shadows and allowing for a more three dimensional effect.
- Shading is best done in stages starting off very softly making sure the shadows are in the right direction and then working them up to the darkest tone you want them to be.
- When a shadow falls across dry grass use shorter but darker upright strokes to keep the authenticity of the landscape.

ARTIST'S

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Photo: J. Miller

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Margaret Russell

Lasting Value

By Margaret Russell

This artist's motivation for her art work is 'to create something of lasting value that shares some truth about life'. Perhaps she would like her work to draw people in, as a conduit to a larger realm.



I live on a semi-rural property on the beautiful Atherton Tableland west of Cairns in north Queensland. My husband and I have two cows, some chooks and a cockatiel. I wish I could say that I paint all day while the wallabies graze around me and the wind whistles through the pine trees

... unfortunately that is only a dream. I do contract and relief teaching; I am involved in regular musical activities; I am an SES member; and I take part in other community events as well as keeping up with friends and family both near and far. Last year, I was awarded 'Citizen of the Year' for our

Shire. However, doing art work of various types heads my list of favourite activities.

I have loved to draw since I was a child. I love the smell of pencils and paper, and spent happy solitary childhood hours filling many sketch books with drawings of people and

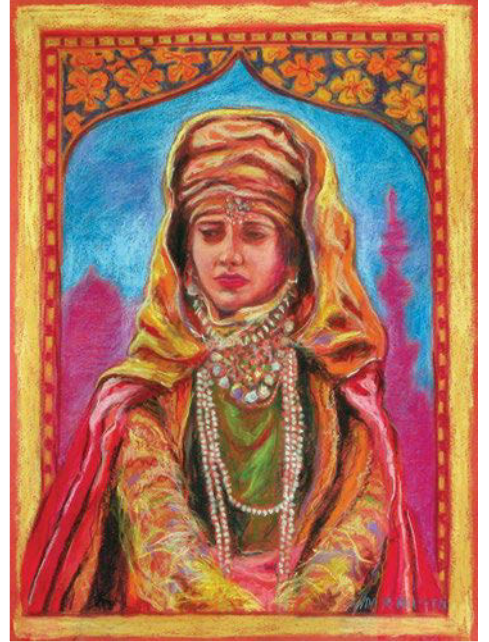
Nature ... soon I was drawing recognisable portraits of family members and friends, usually from the side profile aspect.

At high school, my art teacher opened up a whole new world of art to me. I was introduced to painting, to commercial art design and colour theory, and to the history and theoretical aspects of art. Encouraged by prizes won during that time, I trained as a secondary art teacher at Kelvin Grove Teachers College in Brisbane. As an art teacher, it was a great pleasure for me to see students discover for themselves the joy of creativity. I taught full-time for two years before leaving to have a family.

While raising my family, I turned to fibre art in the form of creative embroidery, patchwork and quilting. We moved from Cairns to Gove in the Northern Territory. There I completed a four year external Creative Embroidery course with the New South Wales Embroiderers Guild. After moving back to North Queensland, I became involved with theatre and have had leading roles in many musicals. Making my own costumes gave me an incentive to study the history of costume. I also designed my own street clothing inspired by ethnic costume. I designed and fabricated banners for churches, working through spiritual themes that I attempted to present in visual form. A great thrill was designing a 5 x 4.5 metre fused glass window for a church – it is called 'The Great South Land of The Holy Spirit' and it is a focal point for the church which has won an architectural award.

My family has been privileged to travel to many parts of the world where we have seen many natural wonders as well as a rich variety of arts including great art galleries, ancient Egyptian wall paintings, and exquisite Chinese cloisonné work. We have also wondered at the awe-inspiring architecture and mosaics of the Hagia Sophia in Istanbul. I rarely felt the urge to paint or draw what I was seeing; instead I tried to understand the motivation and purpose for the marvellous things I was taking





in, and to share in the spirit in which they were created. Then it was up to me to create (in my own environment) something that would bring beauty and truth; that would enlighten and uplift those who turned aside to look. In one sense, it has always been good to return to Australia to feel the rawness of artistic endeavour here – where one doesn't get the feeling that one is competing with the sheer brilliance of the past.

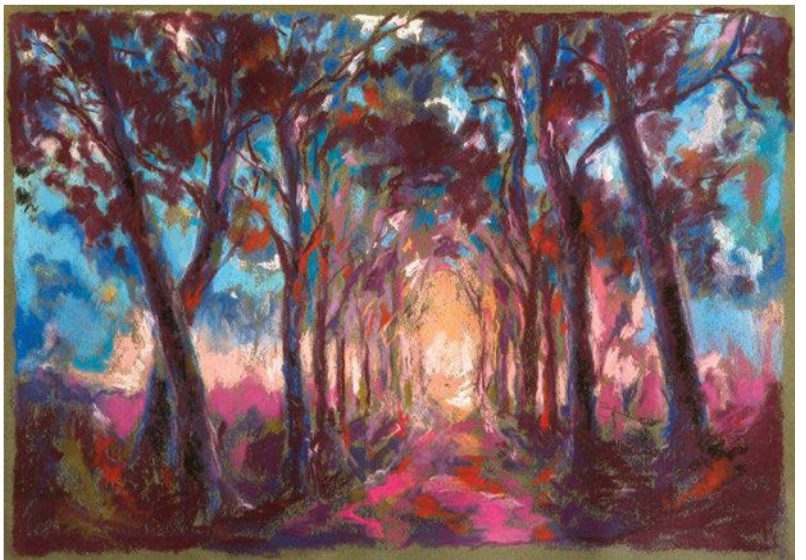
In 2002, my husband Paul (a talented pictorial signwriter and theatrical set designer) and I had a joint exhibition of our work. I exhibited my fibre art, banners, costumes and paintings

and he showed his painted banners and pictures of his sets. Many people commented on the colourful variety of work in the exhibition.

In the last six years I have returned more seriously to painting. Because of limited time, I feel as though I have hardly begun to scratch the surface of what I would like to do – but I remain optimistic that I might one day reach a place where I am visually communicating what I feel are the shared experiences of humanity. In my quest I have used water mixable oils, gouache, acrylics, collage; and lately, pastels. I find pastels very versatile to work with. They can be used in a

sketchy, spontaneous way or they can be coaxd to a fine finish. They can be mixed with other media and they are always ready to pick up and use. Besides painting, I have been doing some design work. I have recently won a competition for a logo design for a large organisation and have designed the advertising artwork for a regional art exhibition.

I am fascinated by the history of art; the ideas of people who have created buildings, paintings, sculptures and all kinds of art down through the ages. I find it so absorbing to learn about the era and background that produced a particular style, or a subject that



was popular. This interest led me to collect illustrated art books. My library provides me with an art gallery always at my fingertips – to inspire and enrich me.

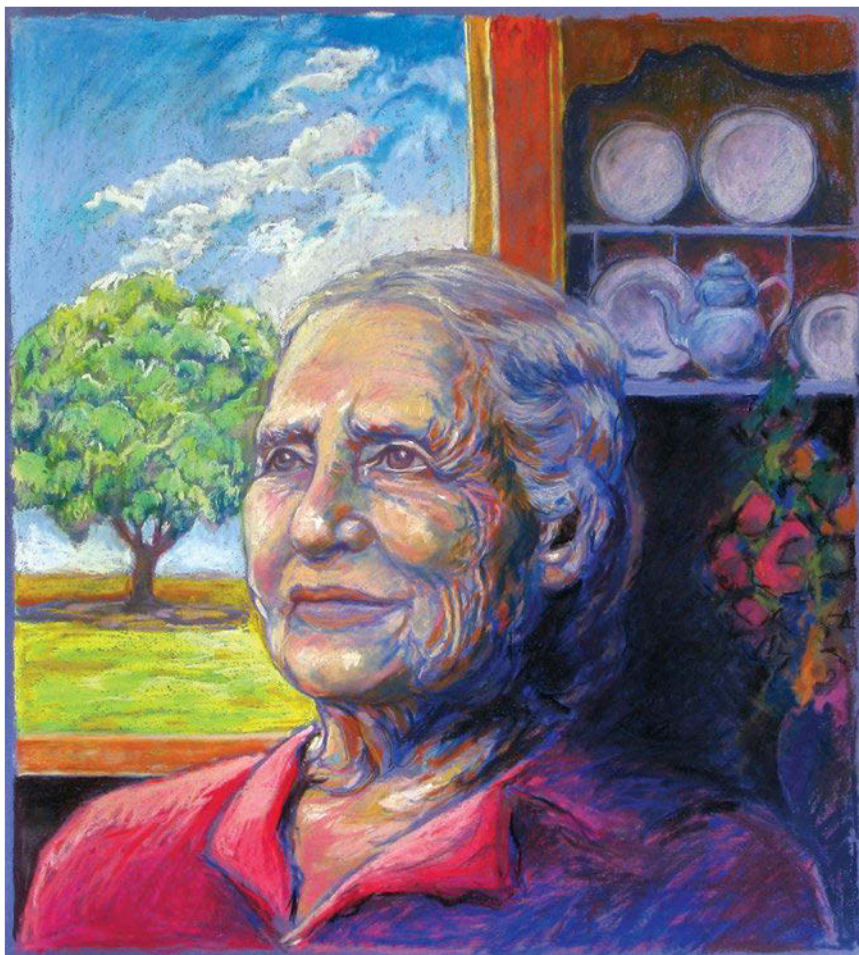
I have always had a deep curiosity about symbols that express spirituality, that reveal that part of us which is invisible to the eye but present everywhere. In various ways I hope to communicate the deeper and unchanging things of life rather than the fleeting and superficial. Icons, the religious art from different cultures and the art of ancient civilisations, are rich mines of images. So far these influences have appeared more in my fibre work but I hope they will become increasingly evident in my painting. Marc Chagall and Georges Rouault use spiritual symbolism in their work; as do the Australians John Coburn, Leonard French and Lynton Allan.

I find a joyful honesty and playfulness in so much ethnic art, design and costume. Regional designs and use of colour have been perfected over sometimes hundreds of years until they say precisely what they are meant to convey – using no superfluous detail. The images are often semi-abstracted. Their sophisticated use of colour belies the thinking that ethnic art is primitive. I attempt to imbue the directness and profundity of ethnic art into my own work.

Newspaper and magazine illustrations, children's books and commercial art keep me abreast of contemporary thinking. I am influenced by their strong sense of design and the ability of illustration to get to the heart of the matter with a minimum of fuss. Good commercial art varies from fine art only in purpose.

My motivation is to create something of lasting value that shares some truth about life. Perhaps I would like my work to draw people in; as a conduit to a larger realm.

By no means do I want to sound pretentious about my art. The bottom line is that I enjoy making pictures which are an extension of myself and the way I think about life ... and hopefully that will resonate with others who see the work. ■

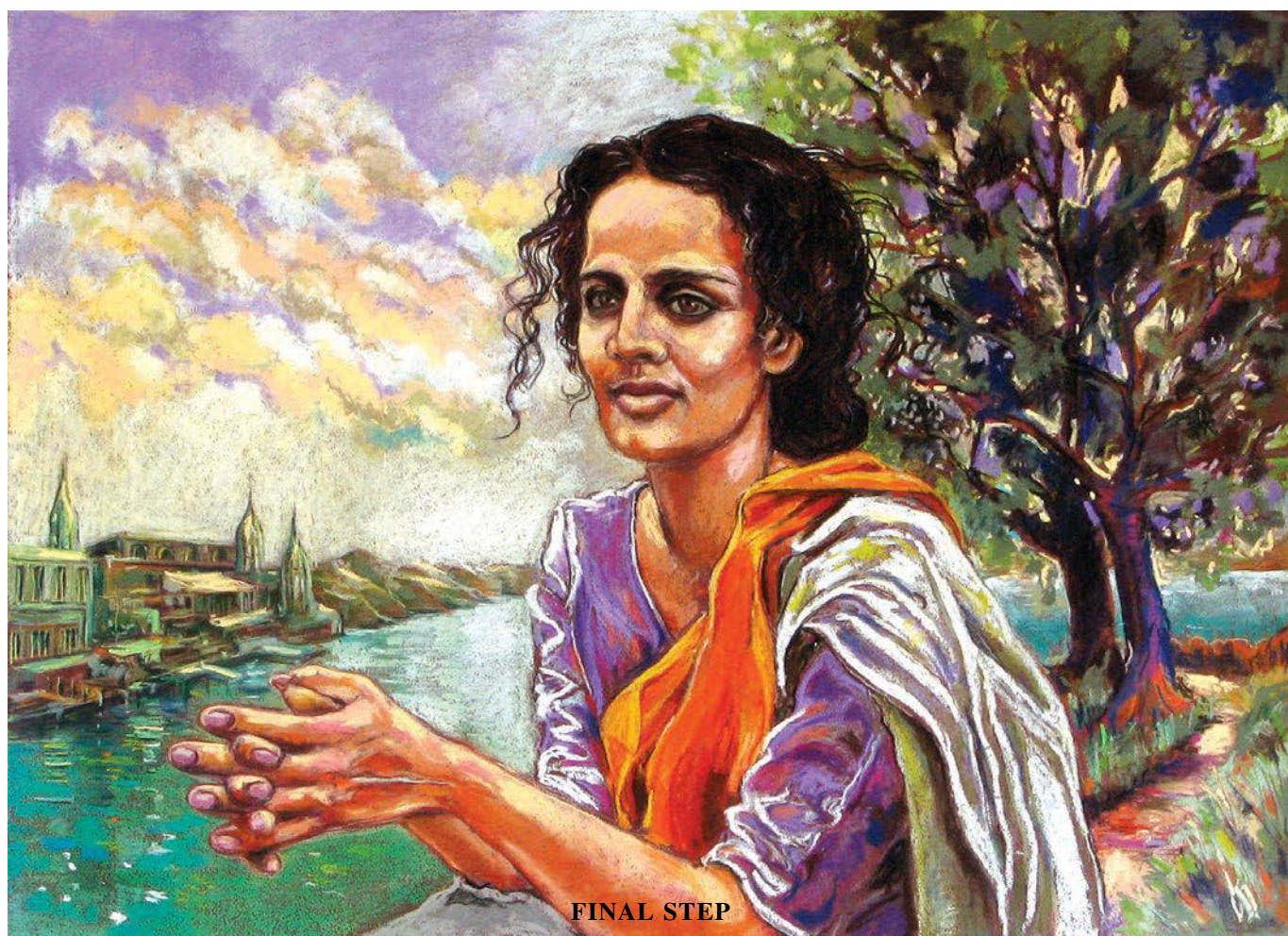


Pastels

Life from the River

By Margaret Russell

This painting shows the life force of youth and beauty like the river, ever moving on ... never staying the same and carrying along with it all manner of things under its shimmering surface.



FINAL STEP

MATERIALS

- Dark brown pastel paper 75 x 55 cm.
- A selection of artists' quality pastels (Winsor & Newton, Schmincke, Rembrandt, Art Spectrum).
- Faber-Castell soft square pastels.
- Stabilo pastel pencils.
- Easel and backing board.
- Reference photographs.
- Micador fixative.
- Rags for wiping hands.
- Fresh bread.

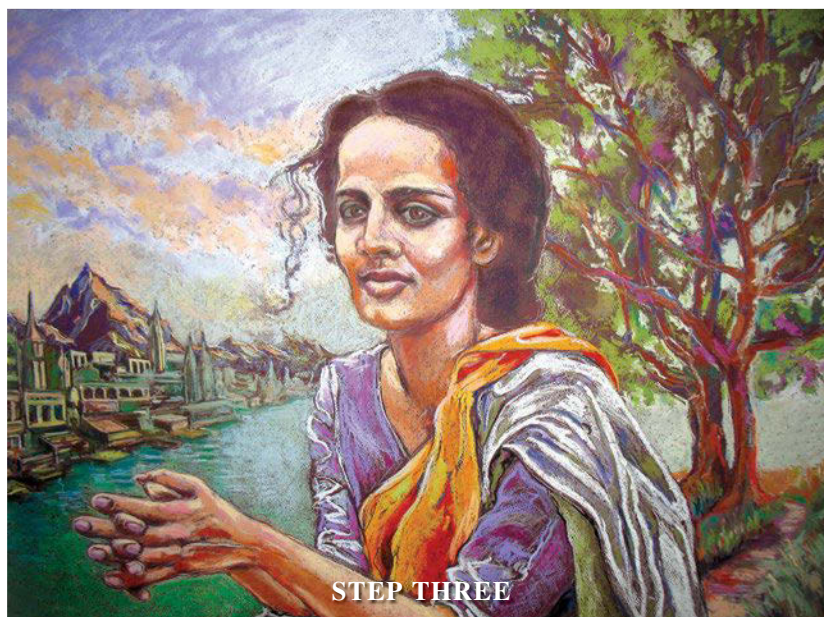
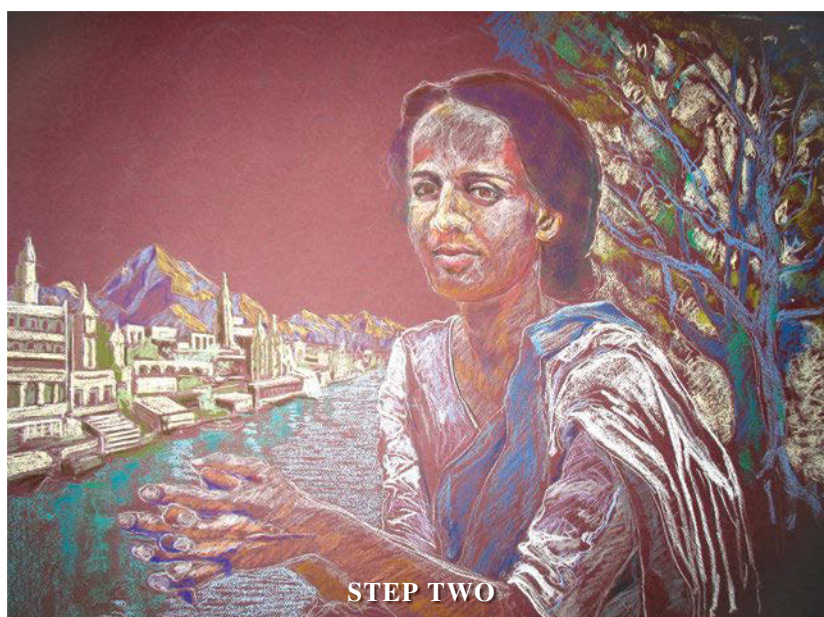
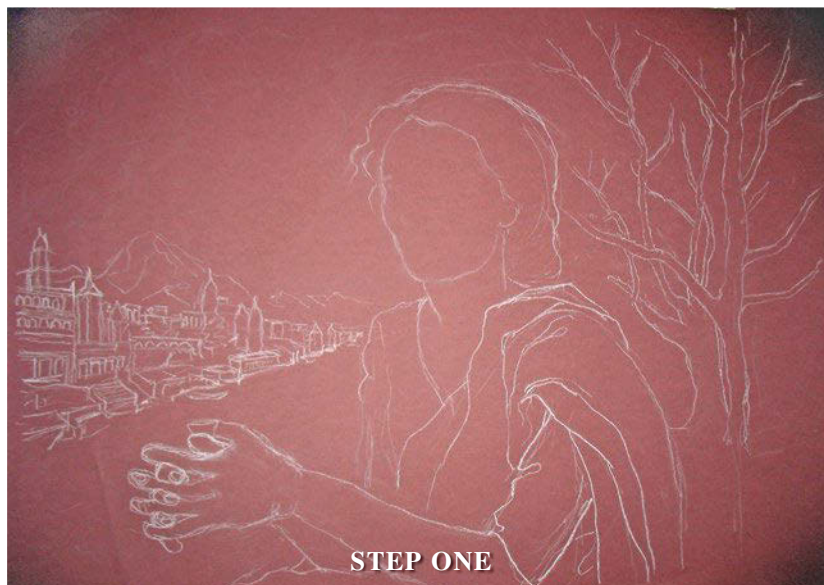
Often work to a theme with two or three companion paintings. This painting is a companion piece to a painting of an old Indian woman with ancient, gnarled trees. That painting is called 'Older than the Trees' and depicts the accumulated wisdom of age. This painting 'Life from the River' shows the life force of youth and beauty like the river, ever moving on. The Ganges River is held in great reverence in India. The Peepal tree in the background (right) is sacred to many people – it is one of the longest living trees and the roots grow very deep, just like a well lived life.

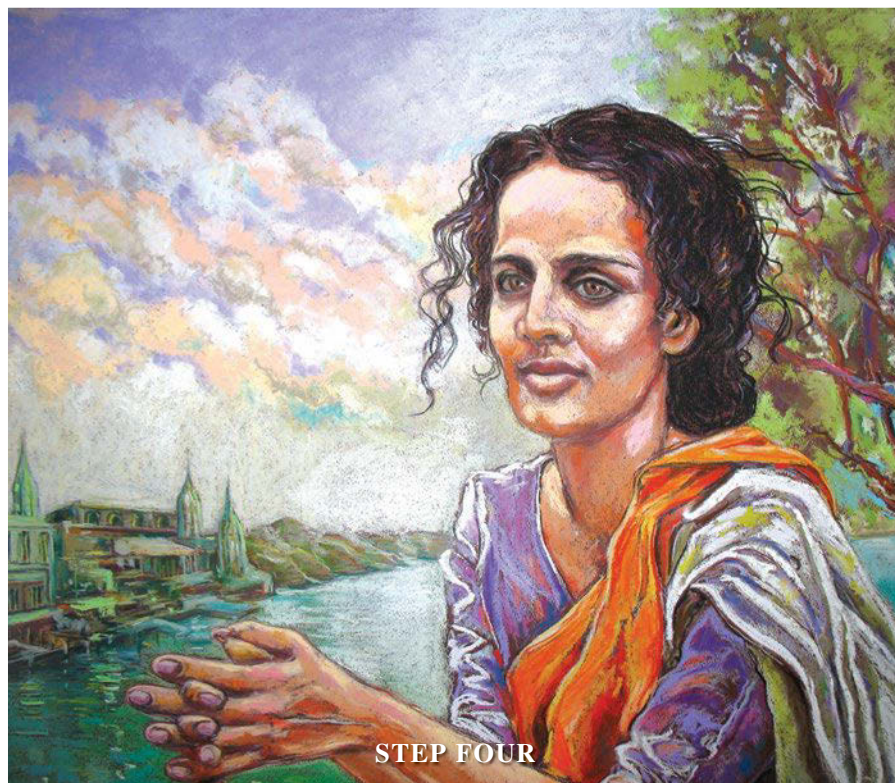
STEP ONE

On the smooth side of the pastel paper I use an off white pastel pencil to sketch the bare outlines of the figure, the river bank and the tree. Precise drawing at this stage isn't necessary; it's the composition that is important. The pastel pencil line is easily removed with a soft rag if I want to change anything. Four different photographs are used for reference for this picture.

STEP TWO

I lay down a thin layer of soft square pastels and pastel pencil over most of the picture to establish the tones and modelling. Colour doesn't matter too much at this stage. It is important to establish the head and hands so they can set the 'feel' of the picture. The buildings on the far bank are drawn in perspective to give the idea of the river stretching forever. Their sharp triangle shape also leads the eye to the figure. The Peepal tree, besides symbolically representing the





sacredness of life, serves to prevent the eye slipping out of the top right frame.

STEP THREE

Now, the fun begins. I seriously begin to lay down the pastel, looking for colour relationships. I am using a triadic colour scheme of violet (key colour) with green and orange. I like to keep the pastel strokes visible with a minimum of smooth blending. The sky is blocked in and the picture is starting to take on the character I'm after. I work on the eyes as the viewer is always drawn initially to them.

STEP FOUR

The perspective of the buildings does not look right; so I make the 'courageous' decision to remove the pastel from that part of the painting with rolled up fresh bread. I sketch in new buildings with a lower horizon line, and remove the mountain. This has the effect of seeming to lift the head and shoulders higher in the picture and giving a more dynamic composition. The clouds and the trees are given more definition. The hair is stroked in.

FINAL STEP

The soft orange light on the clouds, buildings and mountains; the face and the hands; and in the sky holes in the trees pulls the picture together and echos the intensified orange of the woman's sari. Short strokes of light reflections give sparkle to the water. I lay more colour on the figure. I suggest more detail in the foliage of the tree and put in the path around its base. The shadows on the clothing and figure are darkened. It is always tempting to keep adding touches here and there, but I finally say, "Enough!" The painting is done.

I give the picture a coat of fixative to protect it. I try to use only a little fixative to protect the painting ... not enough to make any change to the freshness of the pastel. ■

MASTER HINTS AND TIPS

- There are several different approaches to art. Some artists are spontaneous and like to be surprised at what emerges – the theme and title emerge from the way the work turns out. Others like to plan their work and keep full control all the way. There's a time and place for both approaches to differing extents; so don't feel you have to always stick with one approach or the other.
- When you are planning a picture, ask yourself the question, "What attracts me to this subject?" The answer will point you to the focal point of the work. Then ensure that no secondary details take over to distract the viewer.
- Keep a file of your own photographs and pictures from magazines and newspapers that you can use for reference and inspiration.
- Starting can be the hardest part of the artistic process. Don't stress out about it. It may not happen overnight, but it will happen! If the will is there, the way will become clear.
- Do some background research on your subject. The Internet is a wonderful tool – I'm sure Leonardo da Vinci would have loved to use it.
- Don't try to use every colour in every picture. Use the colour wheel to try out colour schemes such as complementary, split complementary, analogous and monochromatic.
- Ensure that the artwork has a sound basic tonal structure and a good composition. If these elements are weak, it doesn't matter how good your drawing and detail is – the picture will not be first-rate.
- If parts of your painting are not working, don't be afraid to drastically rework it. There's always a risk that it could get worse but more often than not, it will get better.



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Robin Rixon

Full of Possibilities

By Robin Rixon

Travelling around Australia taking photographs to add to her reference material is a primary goal for this artist who loves 'getting out there' and absorbing the vastness of Australia ... as well as the colour.





My interest in art has been with me since my school days – however I never actually participated in any formal education along those lines. My business career working full-time and being a mum was taking all my time for many years. I believe fate stepped in and took a hand with a serious illness, which more or less made me slow down and take time to ‘smell the roses’. That was when my art life received a long-awaited boost.

At around that time, I was paying a visit to the library when I happened upon a chance viewing of a demonstration by a very talented pastellist (Bernard Devaux) who was enrolling students for his upcoming classes. The rest is history, as they say!

I became totally captivated by the pastel medium, and set about to conquer the art world.

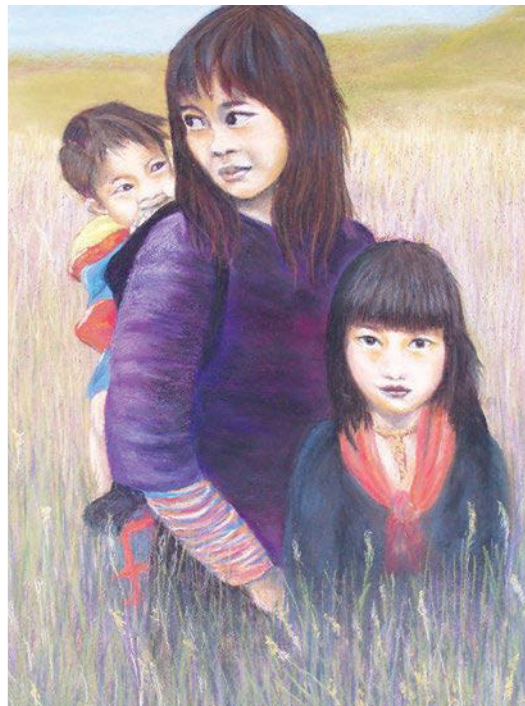
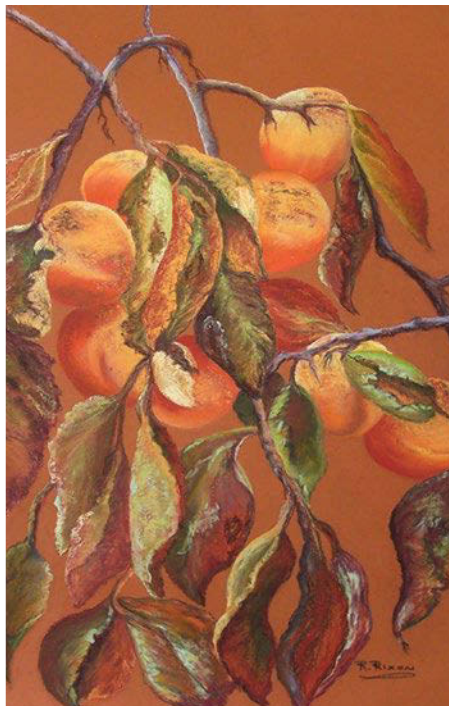
Of course there were a few shocks in store for me. Being a complete novice, I had a lot to learn; and (as we know) nothing is quite as easy as we think it is going to be.

I stayed with Bernard for almost 10 years and I will never be able to thank the man enough for his enduring patience and encouragement.

I feel these days that participating in art has put a lot of ‘value of life’ into my life.

I am retired and living at Lake Macquarie in New South Wales, never regretting for one minute the hours I laboured over my pastels. I have reaped the rewards in more ways than one. I now paint with two





different art groups. One is Art Lovers Movement at Cooranbong and the other is The Wangi Artists. We have guest demonstrators monthly to encourage and give guidance.

Hardly a day goes by where I don't do something relating to art. There is always more to learn.

The art groups which I belong to have regular art shows, where I have been lucky enough to sell some of my work. I have also just recently won first prize at Cooranbong Art Show. Before moving from Sydney, I also won a People's Choice Award at the Forestville Community Centre Art Show.

I take commissions now, mainly in landscapes or seascapes. I am finding that my so called 'cowboys' seem to be in demand as well.

Being Australian born, I have always had the great colours of this country to influence my work. Landscapes and seascapes of Australia seem to be my passion although I am willing to try portraiture and I hope to become more accomplished along that line.

I am greatly influenced by the Canadian artist Hayley Brown when it comes to portraits. I really do admire his style of pastels.

Just lately I have started teaching

children in the 10 to 11 years age group; and I hope to continue doing so in 2011.

My teaching endeavours may be interrupted, however. Another burning passion has been to travel around Australia with a caravan, taking photographs to add to my reference material. I love getting out there and absorbing the vastness as well as the colour.

Having recently returned from Broken Hill, my mind is full of possibilities ... and I thoroughly recommend to any artist to go and explore our vast country, no matter what their level of ability. ■



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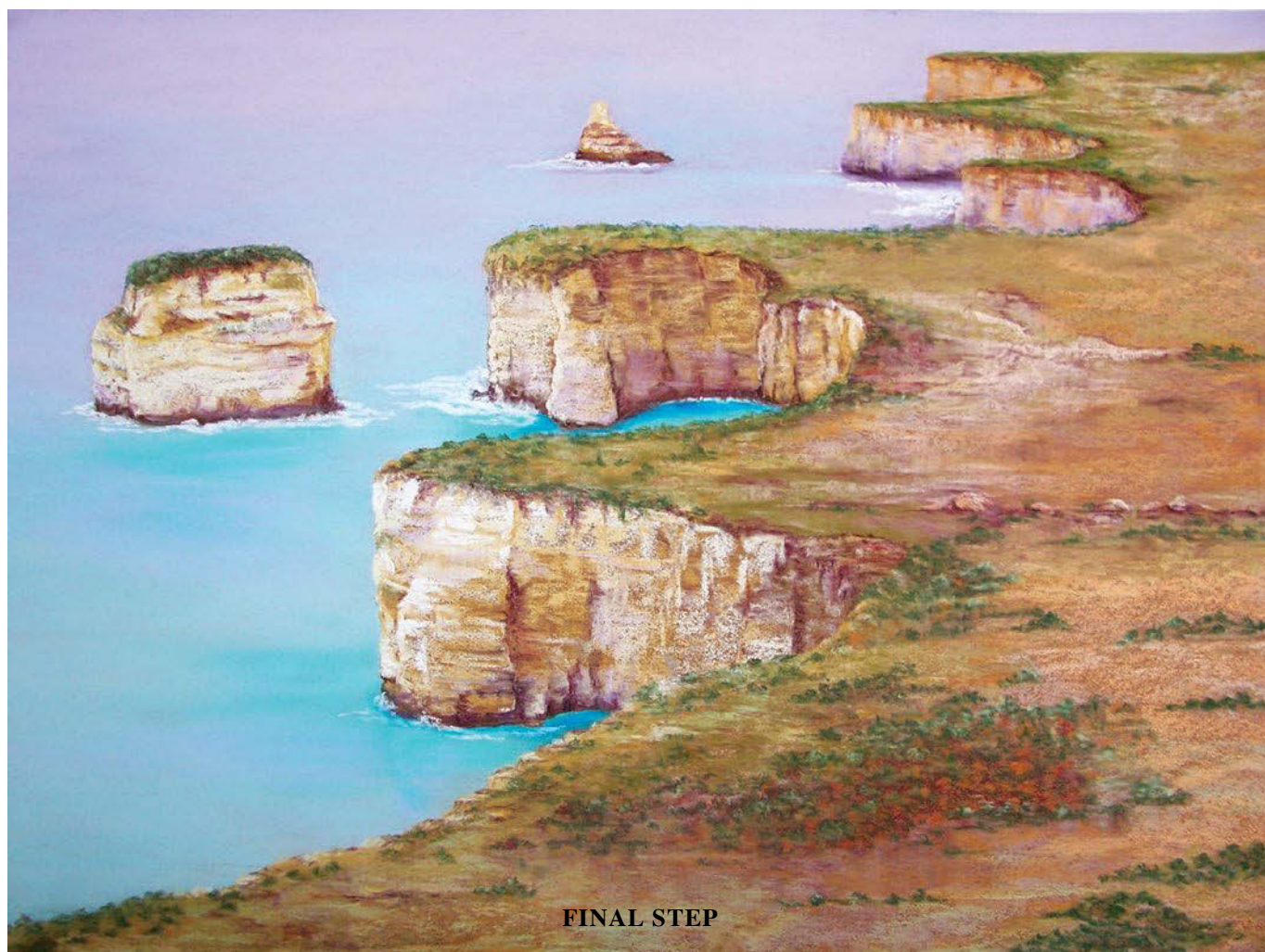
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Pastels

Dramatic Coastline

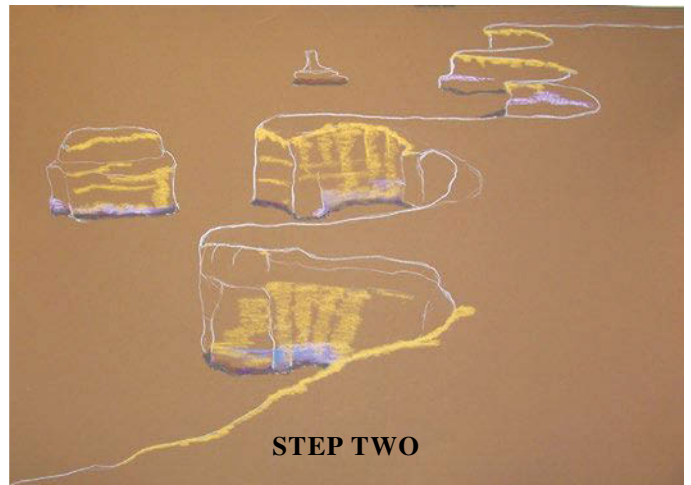
By Robin Rixon

In search of atmospheric lighting and effects, this artist goes walking late in the afternoons to photograph wonderful shadow play on her chosen landscape subjects.

**FINAL STEP**



STEP ONE



STEP TWO

MATERIALS

- Full sheet of Mi-Teintes 'Tex' in a light brown (or cinnamon) shade.
- White pastel pencil for the initial drawing.
- Pastels for the cliffs: Winsor & Newton Raw Umber Tint 4, Burnt Umber Tint 3, Yellow Ochre Tint 1, Yellow Ochre Tint 4; no specific brand deep purple, light mauve, light grey and dark grey.
- Pastels for the ocean: Art Spectrum Phthalo Blue, Dark Phthalo Blue; Winsor & Newton Green Earth; Green Blue Shade Tint 1; Rembrandt Phthalo Blue; no specific brand light mauve (as for the cliffs).
- Pastels for the scrub: Gallery Dark Red Brown; no specific brand burnt orange, and various shades of green.
- Schminke white pastel for highlights on the cliffs and ocean.

STEP ONE

I chose a fairly simple landscape for beginner pastelists, using a sheet of Mi-Teintes 'Tex' textured paper (sandpaper finish). As the actual shade of the paper plays a significant part in pastel work, I chose a cinnamon colour because that tone is fairly prominent in the foreground of the photograph. First up, I drew the outline of the cliffs using a white Conte pencil. I only ever use charcoal if there are a lot of darks in the painting and I know it will blend in.

STEP TWO

I took the time to determine the shades I intended to use, to give this work the impact I always like to achieve. Sometimes I place a little of each colour on the work just to make sure I have no catastrophes.

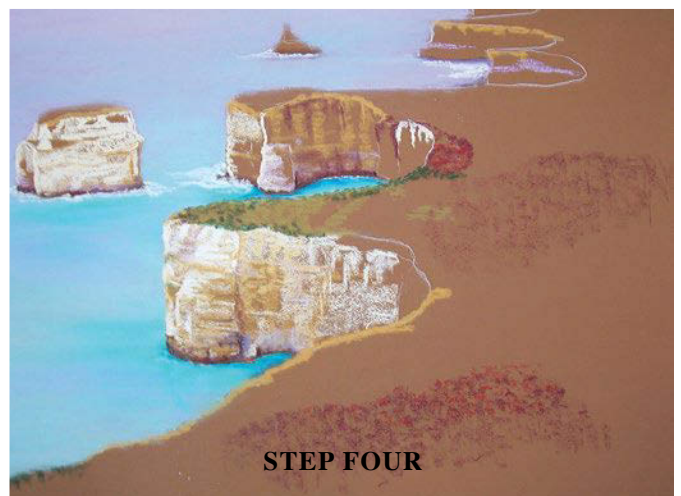
I applied the dark bases to the cliffs using Raw Umber and even a little purple. If I was using a dark coloured paper, I would have applied the lights first. I also started with the Raw Umber on the cliff surfaces.

STEP THREE

I didn't actually do a sky line – but chose to blend the colours upwards from the ocean to create a misty haze rather than a specific horizon. I chose to start with Deep Aqua blending into Green Earth, then Phthalo Blue with Dark Phthalo Blue at the base of the cliffs; then onward to a mauve and finally a pale lilac. I then used my fingers to blend the colours together. This is a contentious point as I know many pastelists who do not agree with the method ... it is up to you to choose the 'look' you wish to achieve.



STEP THREE



STEP FOUR



STEP FIVE

I added some ocean breaking around the base of the cliffs; then I added Dark Red Brown to make a start on the scrub on the plains.

STEP FOUR

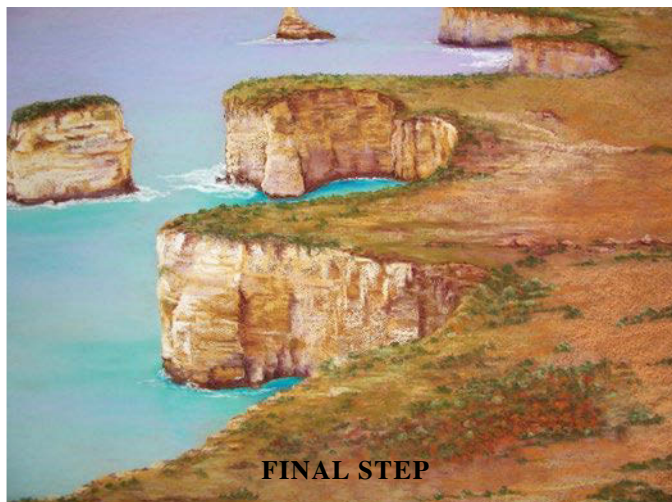
The advantage of using textured paper is that by placing the pastel on its side and lightly dragging it across the surface of the paper, I can easily achieve an uneven distribution of colour and the colour of the paper will show through – thus creating a typical rock surface. I did this using Yellow Ochre for the main colour; then randomly used lights and darks of the same shade here and there. Along the tops of the cliffs I used Dark Red Brown and gently ran it down in parts to define the top edge;

and create shadows on the rocks ... remembering that as the cliffs recede towards the background, there is never as much detail or strength of colour.

As I used lilac in the water, I added this to the cliff surfaces too. I think it is important to introduce the chosen colours all across a painting (getting them to form one complete work, not just bits and pieces).

STEP FIVE

In the foreground, I defined the rock edges along the tops of the cliffs (rugged unkempt land without manicured edges). I started placing broken horizontal lines across the cliffs in various shades – dark red, and light and dark greys. As the



FINAL STEP

photograph I was working from was an aerial view, the bushes were more like dots rather than leafy shrubs and therefore I started adding the various shades of green together with the Dark Red Brown, with a lighter burnt orange shade for highlights.

FINAL STEP

I added highlights of white on the breaking ocean and also on the cliffs (where they would be getting the most sun).

Finishing can take quite a while – paying attention to details and highlights – but it is important never to rush the final step as it is what you will be presenting to the viewers in the hope that they will enjoy your work. ■

ARTIST'S HINTS AND TIPS

- By placing newspaper behind your art paper and making definite creases in it, when you apply your pastel to the art paper, the creases from behind will give your work definite ridges – which can be very effective if you are trying to create an interesting background.
- If you happen to make a mistake, use a kneadable rubber and never actually try to rub your colour off; use more of a 'lifting' motion by placing the rubber on the colour, applying pressure (a slight downward motion) and then lifting. Clean the rubber and repeat.
- It is most important to continually stand back from your work to view your progress. Acquire a dark piece of glass, preferably black; stand with your back to your work, and hold the glass so that it is above your shoulder and it reflects your work. If everything looks the same level of depth, then you have not made your contrasts heavy enough – and you should go back and work on your shadows. This is a marvellous way to give your work impact.
- I choose around 4.00 pm in the afternoons to go walking and take my photographs, because the shadows can be wonderful at that time of the day.
- The Australian Outback is a never-ending source of reference material with its magnificent colours. One way to capture the vastness is to have huge skies in your work and minimum fuss in the foreground ... the essence being 'space'. And often, less is more.
- Once I have completed a painting I always hang it in a prominent place so I can view it from time to time before having it framed. It is amazing how many times I have picked up errors which I did not see originally.

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Fredrix Oil Primed Linen



Fredrix Watercolour Canvas



Aquafine watercolour paper

Fredrix Oil Primed Linen Canvas

Oil Primed linen was one of the first surfaces developed for 'modern' day painting. For hundreds of years, oil painters have recognised that traditionally prepared oil-primed Belgian linen is the ultimate support for their artwork. With the advent of Acrylic and Watercolour paint along with the development of faster production methods for less expensive cotton fabric canvas, the use and popularity of traditional Oil Primed Linen steadily declined over the past 50 years. Now, with the introduction of cheap, poorly constructed, non-archival canvases, many oil painters are now turning back to the original (and best) painting surface for oil painting.

The Phoenicians introduced flax to Europe and the quality varies according to soil and weather conditions. Ireland, Poland, Hungary, Romania and Russia produce linen of varying qualities. However, Belgium is the leader, in growing and producing the finest quality flax and artist grade linen. The goal of harvesting and processing flax is to obtain flax seeds and fibres. The fibres are attached to the hollow woody core of each plant. Flax fibres are 36" in length, compared to 1" cotton fibres, which gives it superior strength. They are round and uniform, rather than flat ribbon-like cotton fibres, which gives linen a bold texture that can be seen and felt through layers of paint.

Linen is traditionally the preferred fabric of painters. It offers the artist the most permanency, strength and beauty of any canvas material. It is the most durable fabric to paint on. Its warp and weft threads are equal in weight and strength, making it less susceptible to expansion and contraction due to moisture. The irregular character of the weave can be seen through layers of paint, imparting a sense of depth to the finished painting. It retains its natural oils over time, preserving fabric flexibility.

Oil paint is a combination of pigment and linseed oil, which is derived from flax. Linen canvas is also made from flax, thus making oil paint and linen highly compatible. The Oil Primed Linen boards produced by Tara Fredrix are a work of art in themselves. The pure Belgian linen is prepared from start to finish entirely by hand, using century-old techniques in the Fredrix factory in Jacksonville. Each canvas is first stretched on large specially designed frames and thoroughly picked over by hand to remove irregularities. Then every square inch of the canvas is smoothed using volcanic pumice stone. The next step is the application of warm animal hide glue, carefully spread using long stainless steel spatulas to seal the linen. As the glue cools, the linen tightens. It is pumiced smooth again. Next, a fine preparation of old-world lead white is applied. Made from a carefully prepared

mixture of lead whiting and linseed oil, this oil priming applied over the carefully prepared linen yields a surface prized by oil painters everywhere.

Artists who have painted on well-made, oil-primed linen have experienced the highly receptive quality of its surface. The tactile, sensual feeling of painting on Oil Primed Linen is unique. No other surface accepts paint quite like it. The oil paint and ground seem to “know” each other like long-lost brothers, and the finished painting exudes a rich, luxurious quality prized by knowledgeable buyers and collectors. Fredrix Oil Primed Linen boards are the closest you can come to painting on a surface like the Old Masters.

Fredrix Watercolour Canvas

For years, watercolourists have been restricted to painting on watercolour paper. While many great watercolour artworks have been produced on paper, artists had to work within the limitations of watercolour paper. Watercolour papers have a tendency to buckle when wet and require special care such as stapling or taping to a firm surface. They can tear quite easily when wet and artists must be very careful when practising traditional watercolour techniques. Previously, galleries have been reluctant to acquire and sell watercolour works because they are on paper and not of archival quality.

Tara Fredrix watercolour canvas is made of 100% cotton artist canvas covered with a specially formulated, acid-free coating that performs similar to a cold press or rough watercolour paper while providing a distinctive look that can only be achieved on canvas. In addition, artists can use all the techniques that are used with watercolour paper. Repairs and adjustments can be performed easily, and when using pre-stretched canvas and boards, there is no buckling – even with the wettest of applications.

In the past, watercolourists have been restricted in the size of their painting due to paper size. The fact that watercolour canvas is available

in rolls means there is now no restriction on the size of watercolour paintings. Artists will also find that gallery acceptance of watercolours may increase as they can now be shown or hung in the same way as an acrylic or oil painting, and the painting will stand the test of time as it is painted on an archival surface.

Cotton Canvas Panels

Cotton is the most popular artist grade canvas fabric. Cotton fibres stretch more than linen, allowing for a tighter mounted canvas with less straining. Cotton canvas panels offer the artist an inexpensive, versatile and portable canvas to paint on. They are constructed from finely woven cotton canvas mounted onto heavy cardboard backing, usually with acid-free glue. The glue provides a barrier between the board and canvas, helping to maintain longevity. The surface of the canvas panel usually has a very definite paint-gripping ‘tooth’ with minimum absorption, providing a perfect painting support for oil, acrylic, gouache and tempera colours. All sides of the canvas panel are glued and turned in, to prevent fraying and separation.

Watercolour Paper

Watercolours are a difficult medium to work with. Using quality materials makes the experience much easier, and the first place to start is with the paper. There are two philosophies when it comes to beginning watercolourists and the choice of paper. One thought is that a beginner should start with an economy grade paper so that they don’t have to worry about wasting paper if the artwork doesn’t suit them. This can encourage practise and experimentation without inhibition. The second perception is that lower quality paper can be too difficult to work with and cause too much frustration and dishearten a beginning watercolourist.

Watercolour paper is generally made from either wood pulp, cotton or a combination of both. Wood pulp based papers are machine made and tend to be less expensive. Wood pulp papers



*Daler-Rowney
painting boards*

can vary in quality tremendously - from ‘economy’ grade up to a ‘student’ or ‘leisure painter’ grade. The better quality wood pulp papers are buffered and acid-free with either a hot, cold or rough finish. ‘Aquafine’ watercolour paper by Daler-Rowney and Richeson student watercolour papers are machine made papers manufactured with 100% virgin wood pulp. They are acid-free and treated with calcium carbonate to prevent the deterioration of colour and preserve the integrity of the paper over time. These watercolour papers are at the top end of wood pulp based papers and provide an excellent starting point for watercolour work.

Blended and cotton based papers are generally mould-made or hand-made. They are usually more expensive because of the cost of the raw materials and cannot be mass produced like machine made paper. They are also of a better quality. Cotton fibres are stronger, more absorbent and durable than wood pulp. The 100 per cent cotton papers represent the highest quality of watercolour papers. Blended papers create a bridge between the cotton and wood pulp papers. Papers such as Fabriano “Studio”, “Classico 5” and “Torchon” are excellent examples of blended watercolour paper. Fabriano “Studio” and “Torchon” are both machine made with a higher percentage of wood pulp whereas Fabriano “Classico 5” is mould made and contains 50 per cent cotton. These papers possess all the attributes of pulp and cotton based papers and suits all applications for artists, students and beginners alike.

All the top quality watercolour papers are manufactured from 100

per cent cotton and mould-made. They are chlorine and acid-free and generally have been buffered with calcium carbonate and subjected to mould resistant treatments to ensure archival quality. Papers such as Daler-Rowney “Langton Prestige”, Fabriano “Artistico”, Richeson Professional and Stonehenge are top of the range watercolour papers suitable for the most demanding watercolourist.

Daler-Rowney Langton Prestige Watercolour Paper

Langton Prestige is a superior-quality watercolour paper manufactured using 100 per cent cotton pulp, the highest quality material for papermaking. Made traditionally on a cylinder mould machine, the paper features a natural whiteness with a soft touch and distinctive texture. This is a top quality acid-free, naturally coloured paper with excellent absorption and very good colour rendering. It is embossed with “Langton Prestige 100% cotton” for easy identification and has been subjected to mould resistant treatments guaranteeing excellent durability. Additionally, the surface is gelatinised for strength and resilience and has also been treated with an alkali reserve to preserve finished pieces of work and protect against discolouration. Langton Prestige is ideal for all wet techniques – watercolour, gouache, acrylics and inks as well as calligraphy and drawing.

Fabriano Artistico Watercolour Paper

Fabriano has been manufacturing paper since the 13th century, so has had plenty of time to refine and perfect its manufacturing techniques. The result is Fabriano Artistico watercolour paper – a stunning watercolour paper that delivers the purest bright white available without the use of optical brighteners or bleaches.

Fabriano Artistico is mould-made in the traditional way using 100 per cent cotton, are chlorine and acid-free, pH neutral and archival. It is internally and externally sized using a synthetic sizing as opposed to animal by-products that are often used making Artistico extremely absorbent. Fabriano Artistico has four deckle edges and is luxurious yet durable and can handle lifting, scraping and other techniques without compromising its integrity. It is ideal for all watercolour, gouache, acrylic and ink work.

Stonehenge Watercolour Paper

Originally created for printmaking work, Stonehenge paper has become recognised as one of the finest papers available for watercolour, gouache and acrylic work. It is a traditional fine art paper with a flawless vellum surface, manufactured from 100 per cent cotton, is acid-free and has been treated with calcium carbonate to protect artwork from contaminated environments.

Fredrix “Naturecore” Painting Boards

New from Fredrix! Fredrix Painting Boards are a new, eco-friendly painting surface. They are boards manufactured using Naturecore – a combination of vegetable and recycled components – and stretched over with either 100 per cent Belgian Linen or 100 per cent Fredrix Artist Cotton Canvas. These lightweight boards are durable, easy to transport and ideal for plein air painting. They are pre-primed with acid-free titanium gesso so you can begin painting immediately. The Belgian Linen painting boards are ideal for use with acrylics, oils, alkyd and tempera paints. The 100 per cent canvas boards are a true mixed-media painting board. They work well with watercolour, oil, acrylic tempera, gouache and other aqueous based media such as ink.

Richeson Untempered Artists’ Hardboard Panels – Formaldehyde Free

What is Hardboard (Masonite)? Hardboard is high density; wood based fibreboard, or engineered timber, first invented by William H. Mason in 1924. Hardboard is manufactured by breaking down 100 per cent certified FSC timber into its basic fibres then rearranging the fibres to form engineered panels that are stronger, denser and harder than the original timber. Using the “wet-dry” process the fibres are randomly oriented in two dimensions



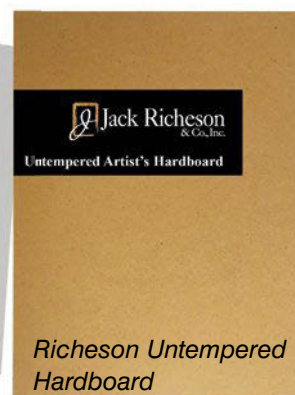
*Fredrix Naturecore -
Belgium Linen*



*Fredrix Naturecore –
Mixed Media*



Stonehenge Watercolour Paper



*Richeson Untempered
Hardboard*

with all fibres remaining parallel to the surface to create a 3.2mm thick panel with an exceptionally smooth finish of superior paintability without the use of chemicals.

Richeson Untempered Artists

Hardboard Panels offer artists a rigid and smooth painting which allows you to produce fine details. As they are untempered, paints will adhere completely. They can also be primed with gesso for oils or acrylics or add gel and impasto mediums to build a unique surface. These boards can also be used as palettes and are ideal for stretching and taping watercolour paper.

Richeson Tempered and Gessoed Hardboard Panels

To produce tempered hardboard, untempered hardboard is further treated with a thin coating of linseed oil and then heat-treated in a circulating hot-air oven for several hours to cure the oil. This produces a hardboard surface with maximum adherence and scratch resistance of subsequent painted finishes. The 3.2mm thick tempered hardboard is then coated with two coats of artists' quality, acrylic gesso using the "waterfall" application method to produce the ultimate, lightly toothed, read-to-use, formaldehyde-free, painting substrate for all media. The properties of the Richeson tempered hardboard surface ensures that the gesso bonds perfectly to the board ready to accept all media thus making it the perfect panel for all painters – professional and students alike. Finally all gessoed panel surface edges are bevelled and the panels individually labelled and shrink-wrapped to protect the painting surface.

Richeson Premium Pastel Surfaces

As a pastellist you want the surface to interact with the pastel. Jack Richeson & Co has created a range of premium pastel surfaces specifically for pastel work. These pastel surfaces are available on three substrates -

Gator board, hardboard and heavyweight paper. Each surface is screen printed with the sanded primer, ensuring even and complete coverage.

Gator Board is one of the toughest, most durable laminated foam panels on the market.

Gator board panels are made from a durable core of rigid polystyrene foam bonded on both sides by resin impregnated wood fibre veneers. The result is a laminated foam panel with an exceptionally hard, smooth surface that resists dents, punctures and moisture while remaining very lightweight, making it ideal for plein air painting and for workshop artists who work large. Gator board is about 5mm thick. The Hardboard substrate it is similar to 1/8 inch thick masonite. It is very rigid and can easily be used in the studio or outside for plein air painting. It is also very easy to frame. The paper substrate is a sheet of 300gsm, acid-free watercolour paper screen printed with the specially formulated primer.

The texture of these pastel surfaces is like no other. With an exquisite 'toothy' finish, pastels can be applied with ease as the surface grabs and holds the pigment, layer after layer, allowing the artist to achieve great depth in composition. These pastel surfaces are also waterproof so the artist can apply water to soften the edges of the pastel without altering the surface. You can also scrub around the colour with a rag or any pastel-blending product. Since it is waterproof, inks, gouache, acrylics, oils and even watercolours can be freely

Daler Painting Boards

When returning to England from a German prison camp after World War II, Terry Daler, along with his brother Ken and brother-in-law Arthur began a signwriting business. During the war, shop signs and road signs had been painted out so that any invading German troops would not know where they were. As a result, the business thrived in the years that followed the



end of the war as shop signs were re-painted once more. Another little known shortage of wartime was the inability for artists to obtain canvas. Typically, an oil painting requires a sealed, toothed surface to pull the thick oil colour off the brush. Arthur, a talented artist himself, improvised to create a new surface to replace canvas. Cardboard was sealed and primed through a mesh (possibly a kitchen net curtain), which when removed left a perfectly textured surface. Arthur's canvas substitute was eventually developed into a commercial product and the 'Daler Board' was born.

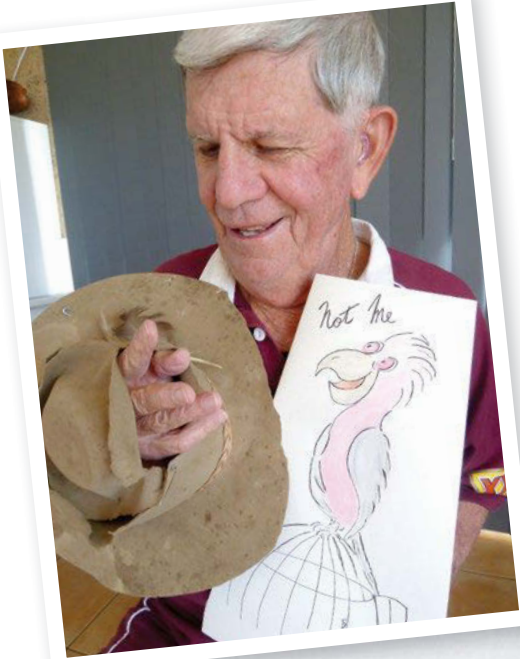
The Daler board is a favourite amongst oil painters, particularly in the UK. They provide an inexpensive alternative to canvas and are more robust than oil painting paper. They are double-primed and extremely lightweight. They are easily transportable and ideal for plein air painting. The unique Daler board surface allows for a sharper finish that is perfect for delicate oil colour works. Daler boards are available in a range of sizes from the very small, 5 x 7" up to 20 x 30" boards for larger works. Daler boards have been designed specifically for oil paint and are not recommended for use with acrylics or watercolours.

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William Bryne

The Tale of My Life

A heart-warming story of a man who now has the time to devote to his sketching.





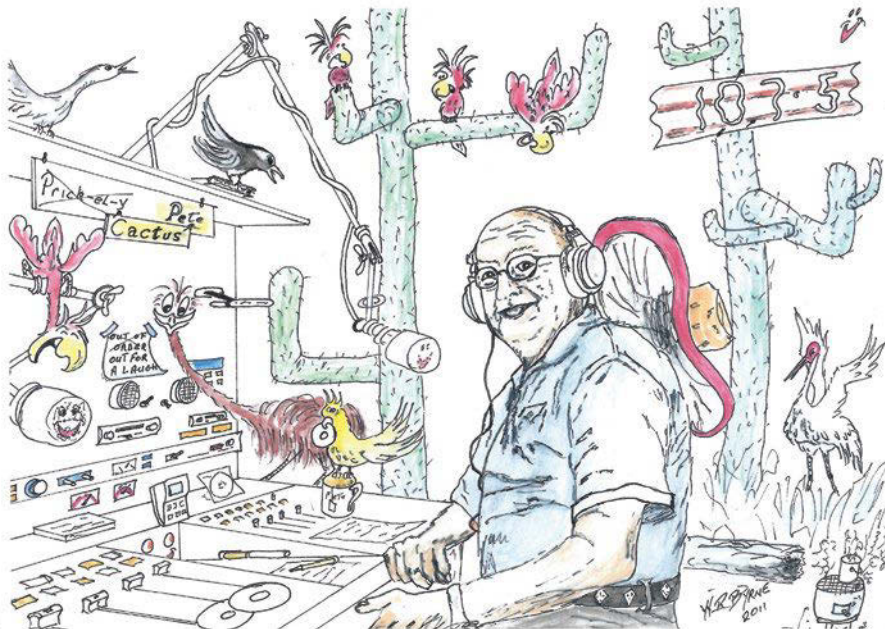
I was born in 1942 in a country town in south west Queensland. My mum and aunts said I quickly learnt to amuse myself, this being done by lying on my back watching anything that flew overhead. The USA had an aircraft base in our town with planes flying in and out all the time. The planes and flocks of birds became a fascination for me.



Above: The start of the youth rebelling against the normal standards. This is drawn on the back of one of my early correspondence tech drawings. Also done in Indian ink.

Right: Dot and Anne-Marie – Grandmother and granddaughter

Opposite: For my wife's birthday, 25 years married.

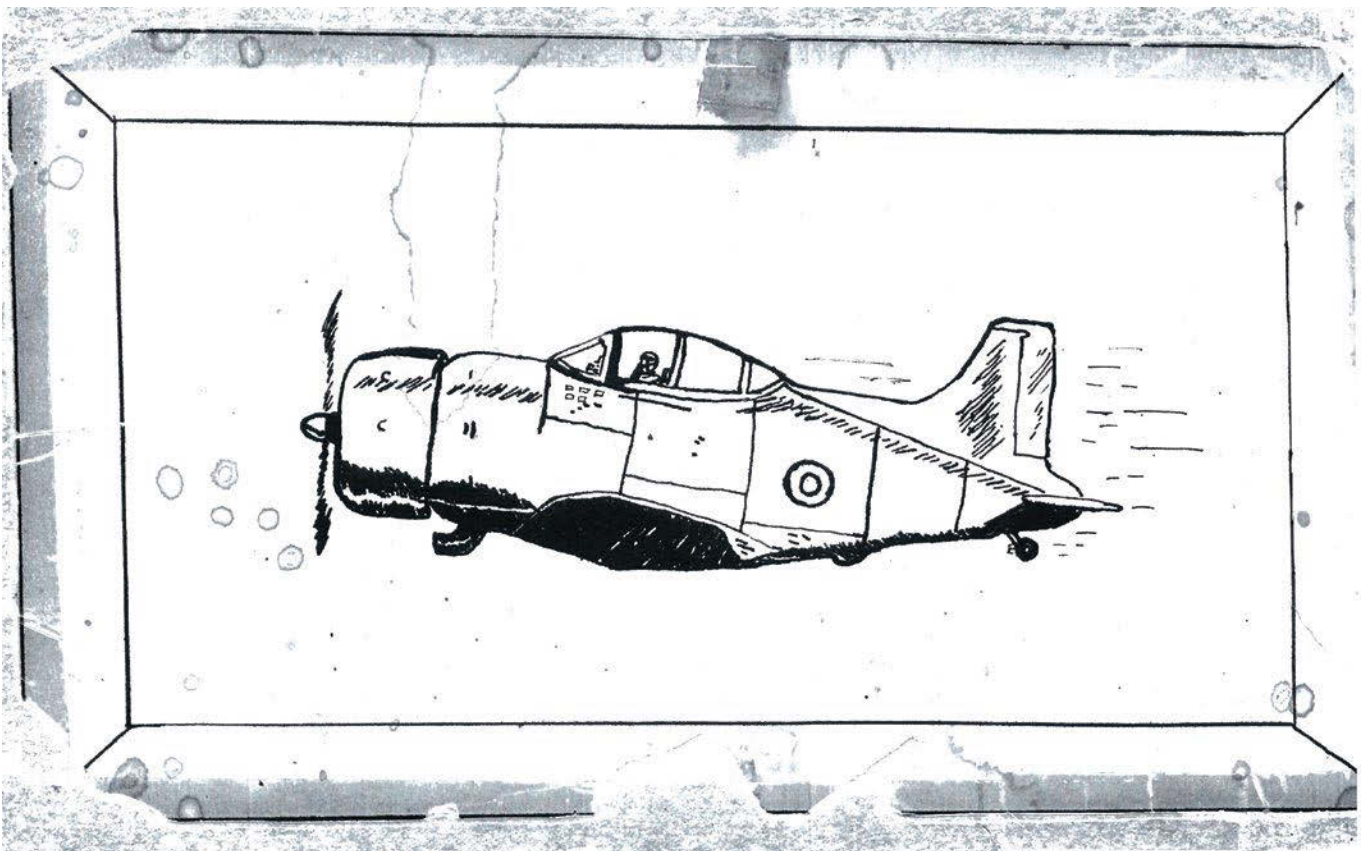


My weird sense of humour probably came from watching the antics of the birds and other animals. Our old galah Cocky seemed to be around forever and only went into the cage (this had no door or floor)

when he wanted a safe resting place. Watching his funny antics gave me the desire to try and sketch his amusing antics. As I was a severe migraine sufferer, drawing planes, birds and other animals became

a relaxation for me much to the displeasure of the nuns at school.

At 14 I left school to commence an apprenticeship in carpentry. I excelled with my tech drawings and normally get close to 100% with

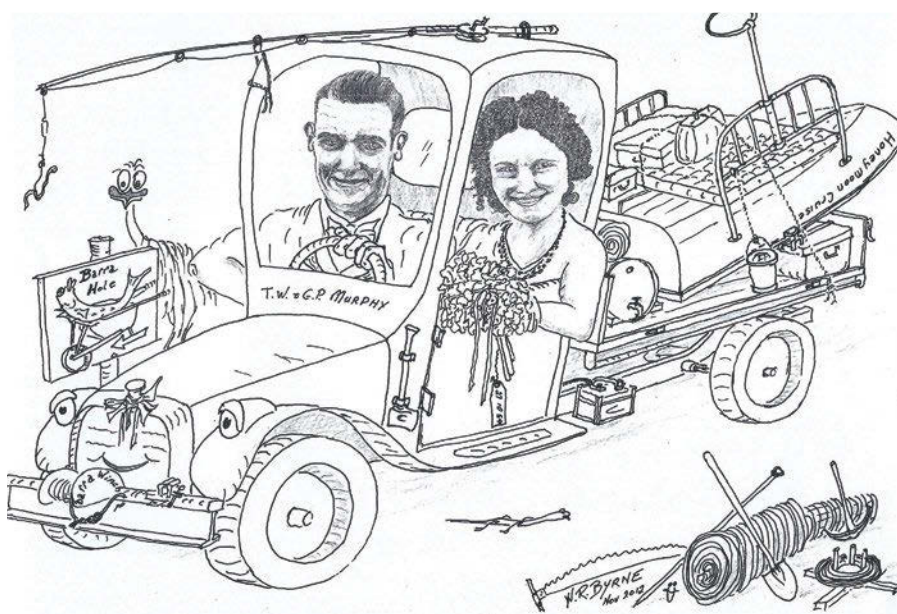


W.R. BYRNE DRAWN ABOUT 1949

these. During my building career I was able to fully understand all aspects of plans etc; many times finding faults with drawings by both architects and engineers. I was able to draw the finished building in ways that the fellow trades could understand.

Since my retirement three years ago, I have at last found some time to take up this passion of mine in sketching. A friend and member of Gallery 5 here at Hervey Bay, Judy Mason, suggested I learn the finer details by attending classes run by Brett Jones. I am so impressed by Brett's work that I have done two of his classes.

Colour has been something I struggled with, and I recently started classes with Jannine Hunt at Gallery 5. I have found them very helpful but it is something I still have to improve in. Another passion of mine is caricatures – my friends will tell you no-one is safe from my drawings of them and events in their lives. ■

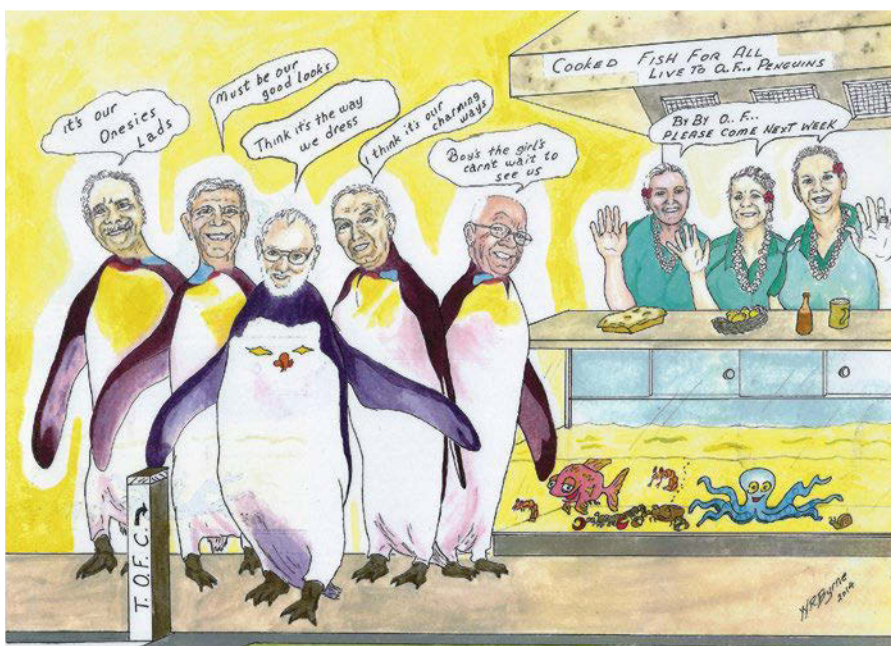


Top right: My cousin and his wife packed up his old fencing truck and went fishing for their honeymoon. Completed with ink and pencil. Middle right: Aerial dogfight WWII. Completed in Indian ink and water colours.

Bottom right: A group of us have fish and chips once a week and because we are always cracking jokes with the staff I am sure they think we are a bunch of old penguins (my colours are getting better. Completed in ink and acrylic.

Opposite page

Top left: A friend of mine (Cactus Pete) Pete at the local community radio station, also a bird lover. Completed in ink and water colours
Top right: sketch of a Kingfisher on a post.
Bottom: One of my early drawings I did in Indian ink as a kid of one of the warplanes that flew over our place.



Pencil

The Palm Cockatoo

William Byrne

Using his wife's suggestion of a palm cockatoo for his demonstration, this artist printed a copy of the bird from a book to match reference points on it.



MATERIALS

- Canson "C" 220gsm paper
- Staedtler 4x 2B pencils
- 1 45x20x10 mm white rubber
- Masonite board
- 400 grit sandpaper
- Clean sharp knife

PREPARATION

Using painters' masking tape I fixed the drawing paper to the Masonite board – stretching it as tight as possible. Once happy with this I drew a straight line on all four sides of the copy then repeated this on the drawing paper. I then used these lines as my profiles (building terms).

The rubber I cut into three lengths wise and wrap them individually in clean butchers' paper. These are protected with only 4mm protruding at one end. The important thing is to keep the rubber clean at all times, cutting the end off after each use.

I sharpen the four 2B pencils each at least 40mm then gentle rub and roll it along a piece of 400 grit sandpaper (which has been clipped to a piece of 280x75mm Masonite). This then gives me the needlepoint tip required.

STEP ONE

Being right handed I mark reference points from my profile lines (top and left hand side) to tips and base of crest feathers, beak and eye. Very lightly I sketch in shapes, making sure that I allow plenty of space for tight spots. I complete each crest feather as I work down to the bottom right hand corner. By the time I reach the bottom of the beak I have re-sharpened the pencils and cut off the tops of the rubbers countless times.

STEP TWO

I use two or three sheets of A4 copy paper to separate my hand/ wrist from the drawing. As I have had many eye operations I found I needed a hand-held magnifying glass to draw the gill feathers.





STEP THREE

Moving down the left hand side, again using my profiles, I marked intersections points of the chest and wing feathers, once again sketching very lightly each and every feather. Once I lightly start hatching in more graphite, as this allows me to see if each of the feathers line up or overlap in the correct spot. If I am happy I then complete this part of the bird.

STEP FOUR

Focus points need to be marked for the claws and where they meet the branch. Once achieved the dark areas need to be hatched and crossed hatched in with my 2B pencil until I was satisfied. Because there was no bottom to the reference picture, there is no botanical name for the vine or branch, so this was my own creation.

FINAL STEP

Once I stood back and studied the drawing, I either lightened or darkened any areas I thought necessary.

The thing I found hardest was remembering to wash and dry my hands properly after each sharpening of the pencils; being a builder I was used to wiping my hands on the tail of my shirt – not anymore! ■



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Rodney Harris



Spontaneity

By Rodney Harris

A dictionary definition of 'spontaneous' is 'voluntary, without external incitement'. It is a curious way for this Wagga Wagga artist to describe his careful works of art.





I grew up on a farm where my dad did all his own mechanical work. Mum was always occupied with art or craft of some kind. I started drawing cars at about age 14 – usually street rods with detailed V8 engines (often done surreptitiously during classes at school).

My mother had begun painting decades earlier and was proficient in oils, watercolours, pastels and acrylics. I wasn't interested in 'art' at school. My first real attempt at painting happened ten years ago, using acrylic enamel automotive paint on glass.

That painting was 1.4 metres long by 450mm. I sprayed the paint onto the glass for the background. I then painted two trees, and my mother said: "You don't do trees like that!"

I progressed the picture by making the trees appear to be growing on raised ground to the left and right of the scene. Next came a house in the centre, which appeared to be lower than the trees.

Mum's next comment was: "Who would put a house down there?"

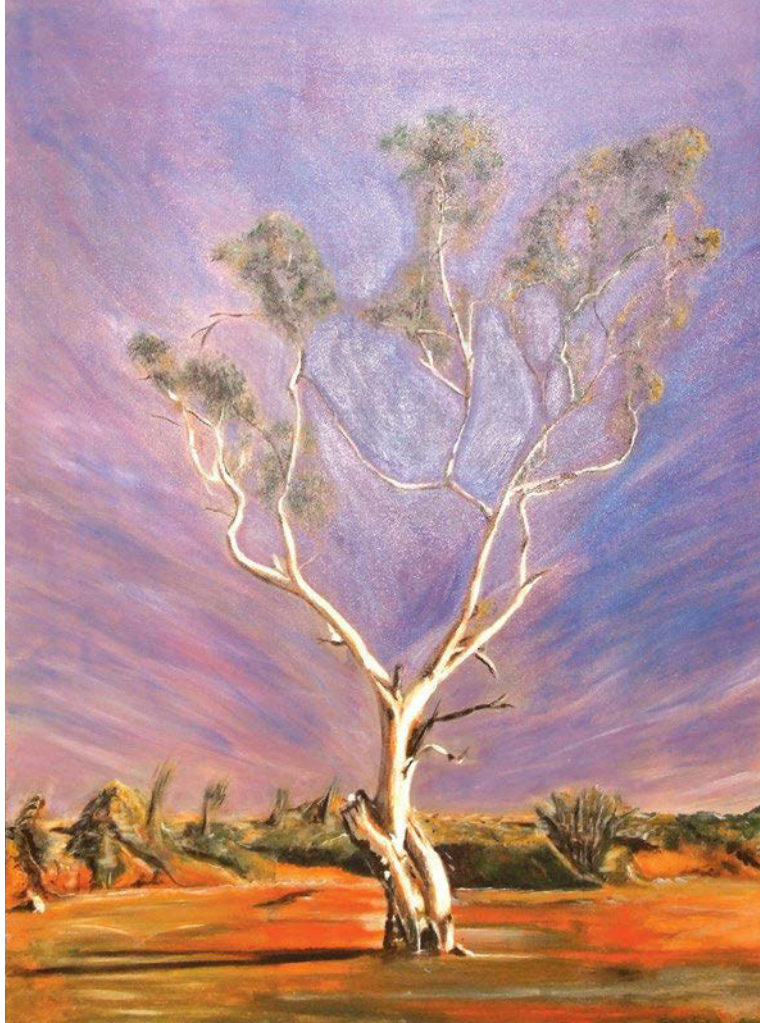
At that point in the painting, I was wondering what to do next. If it was my mum's work, she would have added chooks and shrubs.

So I chose two old cars and a truck. Needless to say, there were no accolades from my mother. That all took place in 1997. Strangely, only two years ago, my mum encouraged me to do more works like it.

My sister-in-law gave me a Christmas gift in 1999 – one semester in a drawing class at Wagga Wagga TAFE. I loved it. I went on to complete a two-year course in Fine Arts.

I was really enjoying charcoal as a medium at that time, and producing many portraits. I progressed to





pastels, to discover that I had a natural affinity with colour. I spent many nights colouring and shading – to the point where I had permanently sore fingers. I began to paint with acrylics three years ago, and I have also experimented with oils.

I really enjoy the spontaneity of a painting seemingly creating itself. I try to have several canvases primed and ready to go at any one time, so that after a working day I can go home and immerse myself in a painting. I usually hang my finished works in my coffee shop to generate some feedback.

One lady chose to comment on some of my more surreal pieces. She stated quite emphatically that ‘she had to have a reason to paint’.

The reason why I paint is that I enjoy it immensely, and my art has become an integral part of me.

My mother has always been a source of inspiration. On the farm when I was a child, she made virtually everything for the household – our sustenance came from the vegie patch; the small orchard; the chook house; the cows, ducks and sheep; and the rabbits. She decorated cakes for people, made woven baskets at Cumbungi CWA, and produced ‘paintings’ from Ti-tree bark. She made homespun wool from black sheep and knitted jumpers for her four sons. She even had a go at pottery, making numerous useable household items in her gas fired kiln.



My mum was also a clever painter, favouring Australian birds, country scenes and flower arrangements. Although she has passed away, I am fortunate to have some of her latest and best works on my walls.

Quite a few of my own paintings are definitely not traditional. They are all about colour and how pleasing it can be. Sometimes I begin a painting with a colour, and challenge myself with which colour comes next. A picture begins to form in my mind and then starts to emerge on the canvas.

I have never had much difficulty drawing in perspective, so occasionally I will tackle a landscape ... although I

doubt that I will ever settle on a narrow style or a single medium, as I enjoy changing with my whims.

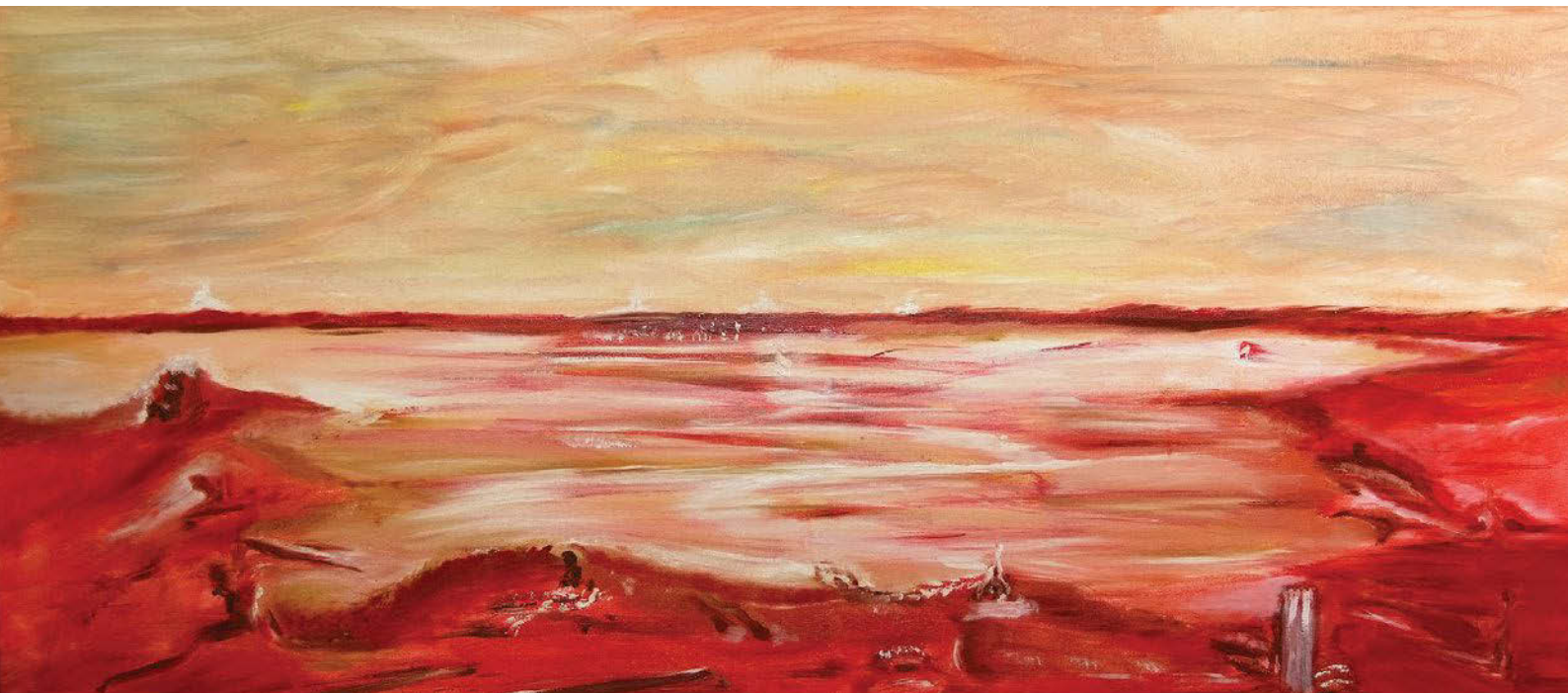
Aside from my art, I have developed a successful career as a chef. I completed my apprenticeship at a motel restaurant at Swan Hill in Victoria; and then journeyed around Australia. My trip covered almost 30,000 kilometres in six months and it was fantastic.

As a chef I have worked in Sydney, Melbourne, Canberra and Wagga Wagga. I toured in Europe for six months in 1985, and found an opportunity to marvel at works of art by the Masters at the Louvre in Paris. I also gazed in wonder at Michelangelo's

amazing frescoes in the Sistine Chapel.

Although my travels were awe-inspiring, I was not motivated at that time to pursue art for myself. My own real creative journey began in earnest very recently; and it is flourishing.

I have sold more than 50 paintings now, from charcoal pictures to works in pastels and acrylics. Many paintings have been purchased from my coffee shop in Wagga Wagga. Recently an art dealer from Melbourne bought six of my works. Despite my surprising successes, my primary motivation remains unchanged: I enjoy painting immensely. ■



Pastels

Family Members

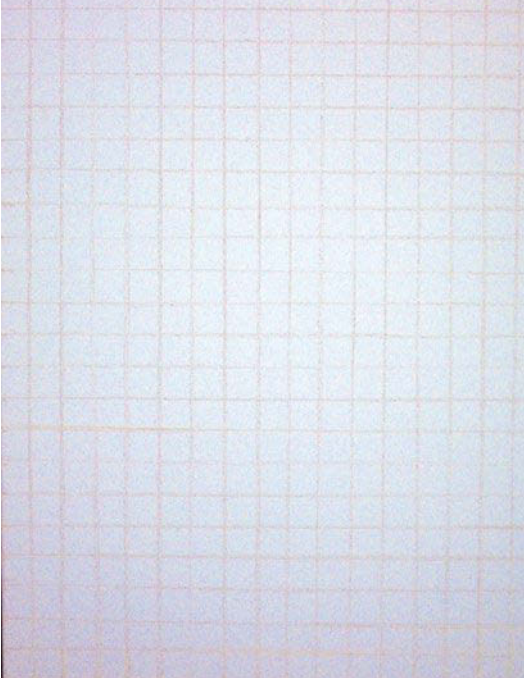
By Rodney Harris



There is perhaps no better way to preserve precious memories of special people than by immortalising them in portraiture. This Wagga Wagga artist explains his technique.

MATERIALS

- Canvas.
- Gesso primer.
- Artists' quality pastels.
- Reference photograph.
- Glass.
- CD marker.
- Spray fixative.
- Spray matt lacquer.



THE PROCESS

I choose an appropriate size canvas and apply gesso primer.

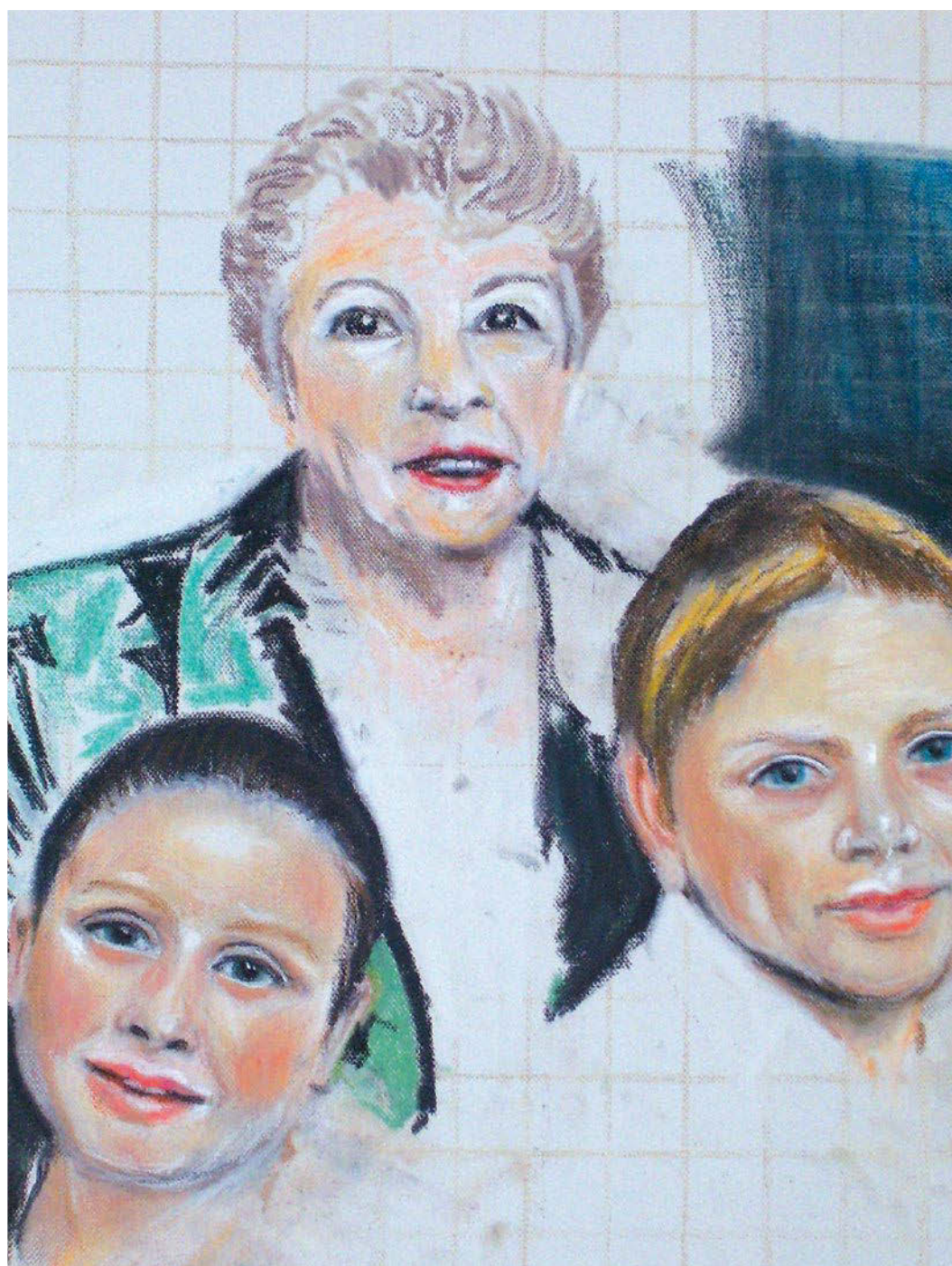
As I am working off a 10 x 8 inch photograph (or 25 x 20 cm), I use a 10mm grid. My canvas is 60 x 50 cm. I crop the photograph by 10mm at the top, and prepare a 25mm grid for the canvas.

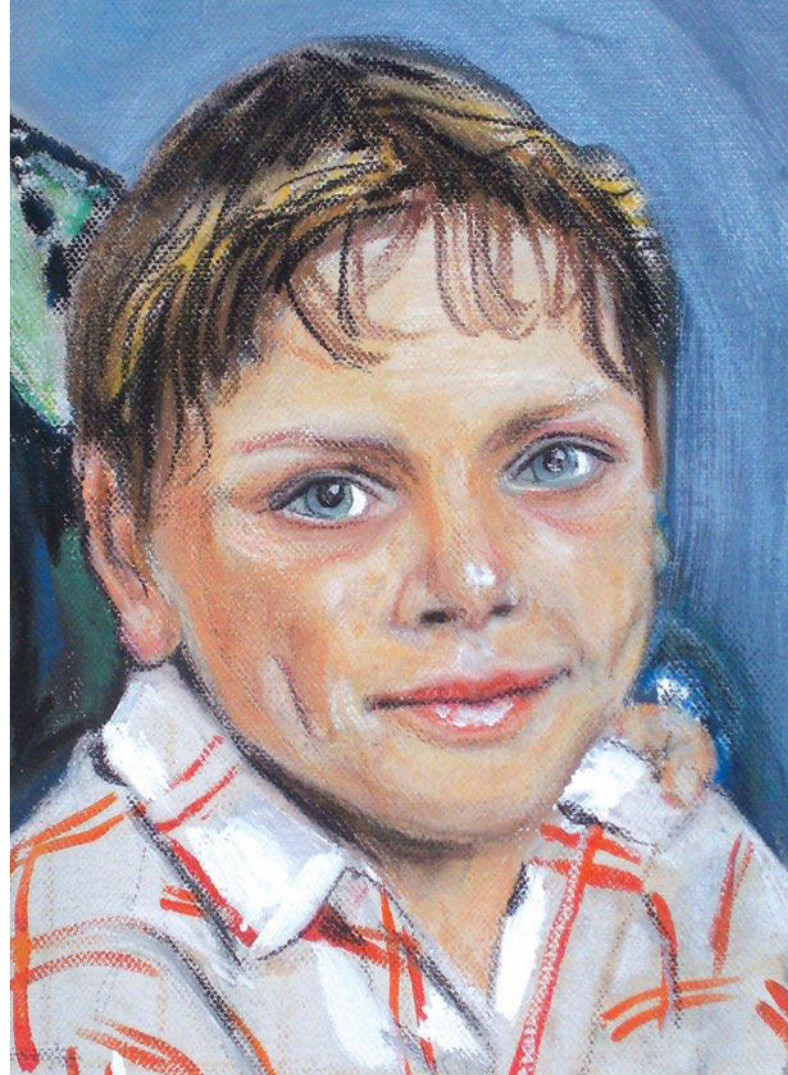
Using an old picture frame complete with glass, I draw up a grid on the glass (10mm squares) using a CD marker. I attach the photograph to this, ensuring that it is square to the grid, simply by sticking down the four corners with tape. Next, I draw the 25mm grid onto the canvas using a beige pastel which can easily be covered later – with either pastel or paint.

I commence the picture with the uppermost face, so that I can work on this without interfering with the other two faces. Using good quality soft pastels, I draw in the features. As I am right-handed, I next begin my daughter's portrait. With canvas (as with pastel paper), the grain can be a problem for the medium – so I use spray fixative as much as practicable.

Moving on to my son's portrait, I carefully add this element before doing some overall finishing work on the entire picture.

A final spraying with fixative is followed by at least two coats of spray matt lacquer to complete the work.





The portrait of my mother began with her looking like she did, because she was very ill. I am pleased with the result. The portraits of my kids are a composite of 'then and now'. I had some difficulty with these portraits as my mother has passed away, and my children are now five years older than they were when the photograph was taken. ■

MASTER HINTS AND TIPS

- When drawing your grids, number the squares on both the glass and the canvas.
- Be particularly careful when doing the features of the faces – perhaps even measuring things like the total length of each eye and the total distance from eye to eye.
- Make a point of repeatedly spraying with fixative throughout the drawing process.
- Use a small piece of 'Chux' cloth (or similar) for blending colours and rubbing the pastels into the canvas.

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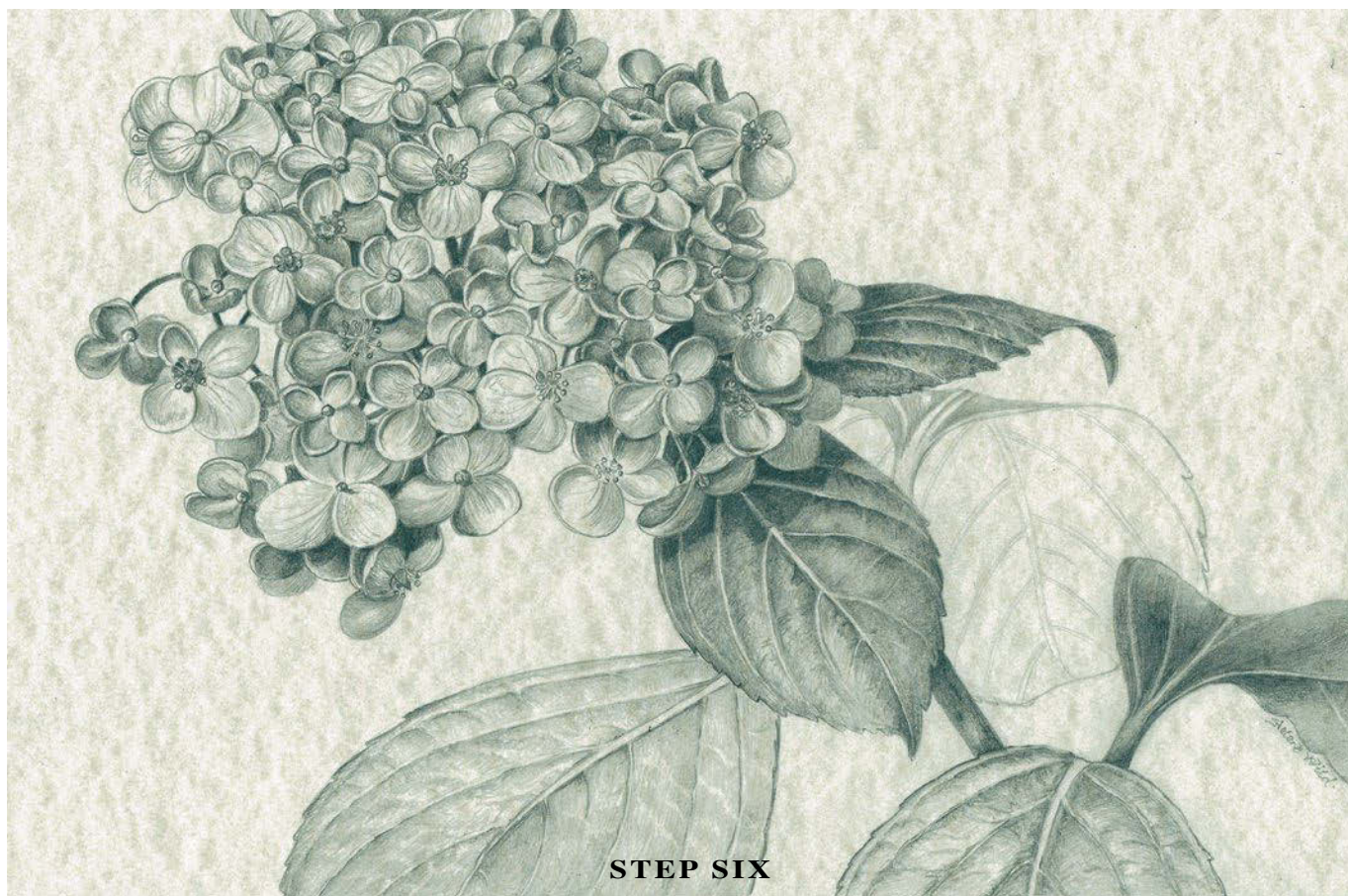
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Hydrangea

Victoria is home to this botanical artist who urges other pencil enthusiasts to study their subjects carefully (from all angles) to best determine how to place them on paper.

Contributed by Helene Wild



MATERIALS

- Paper: 175gsm Skytone Text Pewter (finished size 26 x 17 cm).
- Propelling Pencils: Staedtler 2H and HB, 0.5 leads.

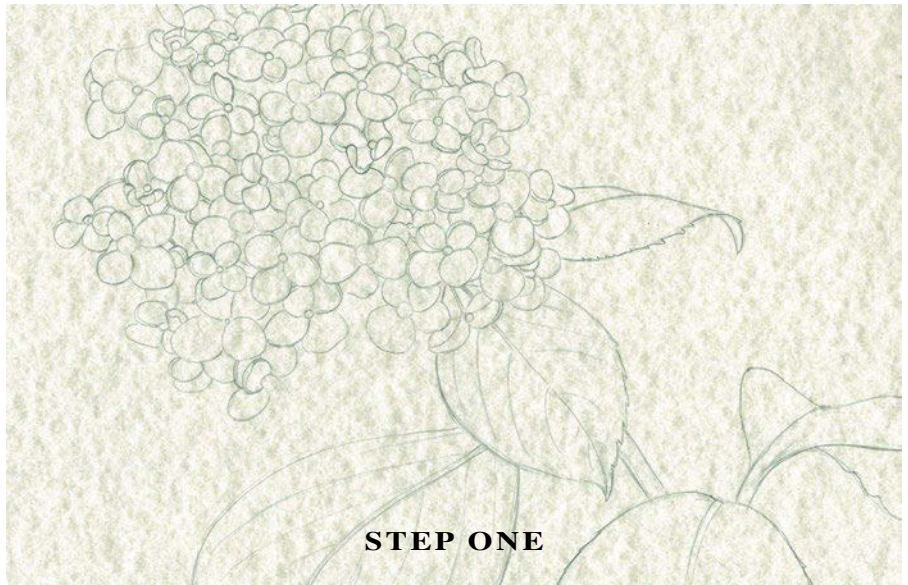
The hydrangea in this demonstration drawing by Helene Wild was slowly wilting while she worked. Because she has found that flowers (in most cases) are the first parts of a plant to ‘flop’, she usually completes them before moving on to the leaves.

STEP ONE

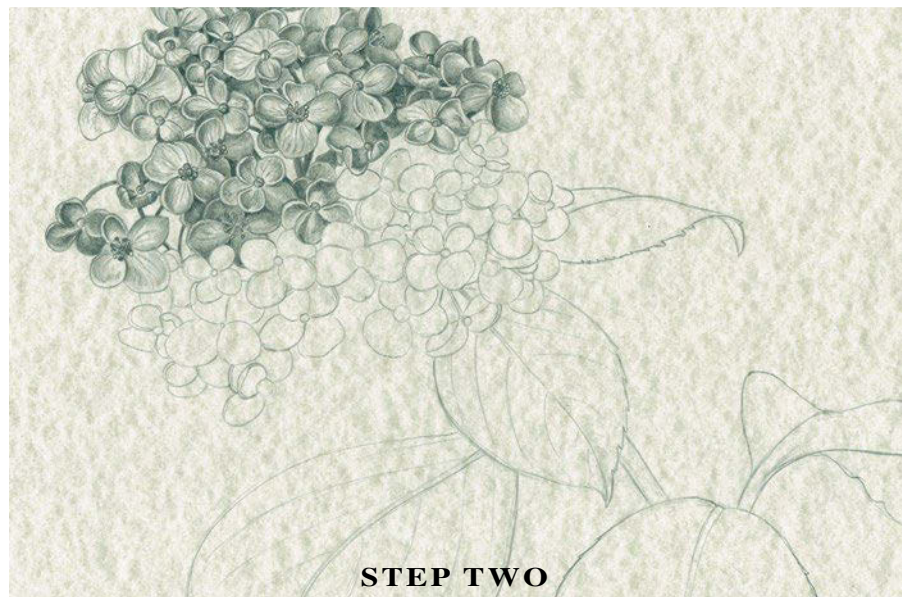
Because it provides an interesting background, I selected a sheet of softly marbled pewter coloured paper for my drawing of a Mophead Hydrangea. Carefully examining the specimen from all angles, I determined its shape would best suit a landscape format.

MASTER HINTS AND TIPS

- Studying your specimen carefully, and from all angles, will help you to decide how best to place it on the paper.
- Select your paper with care as different papers will affect your drawing. Experiment with different types and weights of paper. You will soon learn which papers best suit your style of drawing.
- Draw what you see; not what you know (or think you know).
- Avoid rubbing out, especially during the latter stages of your drawing. However, if you make a mistake, dab out rather than scrub out. Experiment with different types of soft eraser. I like Staedtler's Mars Plastic® which I clean frequently on a sheet of scrap paper. If you need to remove a tiny area of your drawing or a highlight, slice a wedge from the eraser.
- Because you will be sitting at your drawing board for long stretches at a time, make sure you have a comfortable chair and desk and a board that is at the right height and angle. It is a good idea to take a break every hour or so. Move around, stretch your legs, rotate your neck and shoulders, make yourself a cuppa or go and check the mailbox.
- Pay special attention to leaves; they are equally as important as the flowers. Remember that the midrib is the prime structure of the leaf and the veins spring from the midrib. Many flower drawings are ruined by misrepresented leaves.
- Insufficient attention to tonal values often spoils a drawing of a plant.



STEP ONE



STEP TWO

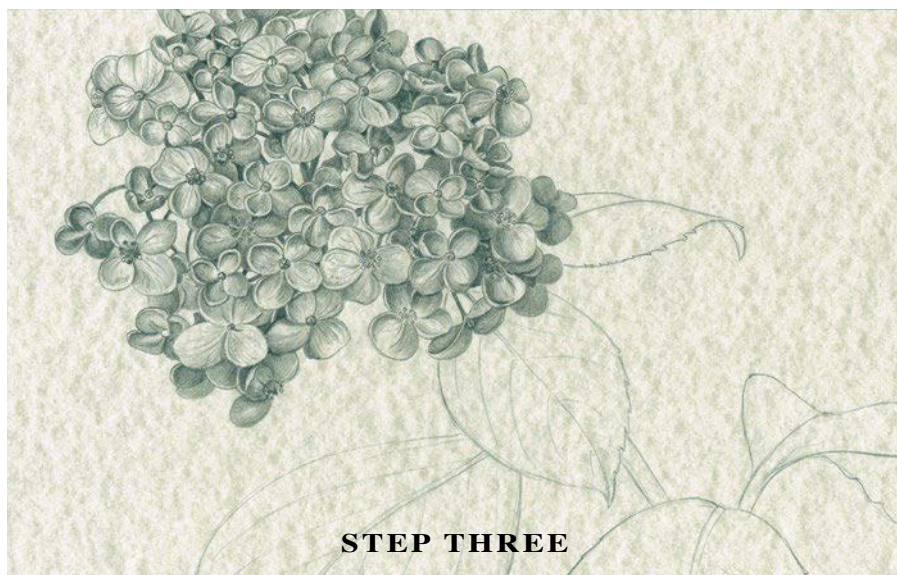
I began by very lightly marking (so lightly that the lines were hardly visible) where the main elements would be positioned – the large flower head, the stem and the leaves. I deliberately decided to chop part of the flower head off at the top of the work, and also allow three of the leaves to disappear behind the mount. Using a 2H pencil, I then drew an outline of each flower, the leaves and the stem (at this early stage, lines needed to be clear but not too dark).

By closely observing my specimen, I discovered that flower size differed considerably, and the petals on some

flowers were not all the same size. There was only a moderate amount of detail in my drawing at this stage, and I had not recorded everything that was happening behind the scenes.

STEP TWO

Still using a 2H pencil, I began at the top left-hand corner and, using a variety of small elliptical and directional strokes, shaded in the subtle tonal gradations on each flower; adding (where appropriate) stamens in the centres of the flowers as well as the stalks and petals of flowers positioned behind the top ones.



STEP THREE

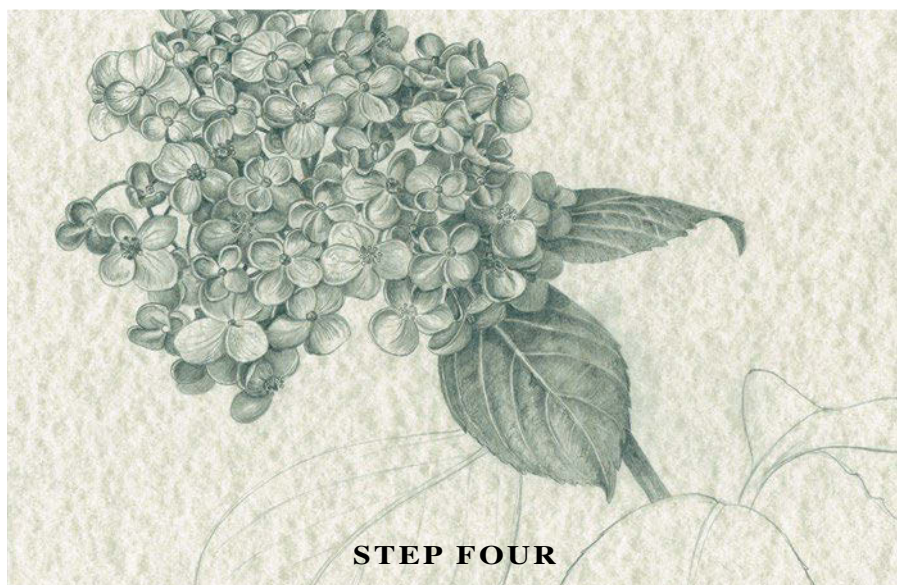
Detailed drawings such as this cannot be rushed. I had been working on this stage for two hours and the flower head was only half done.

STEP THREE

Another one and a half hours had passed, and I had just finished the mophead of flowers.

STEP FOUR

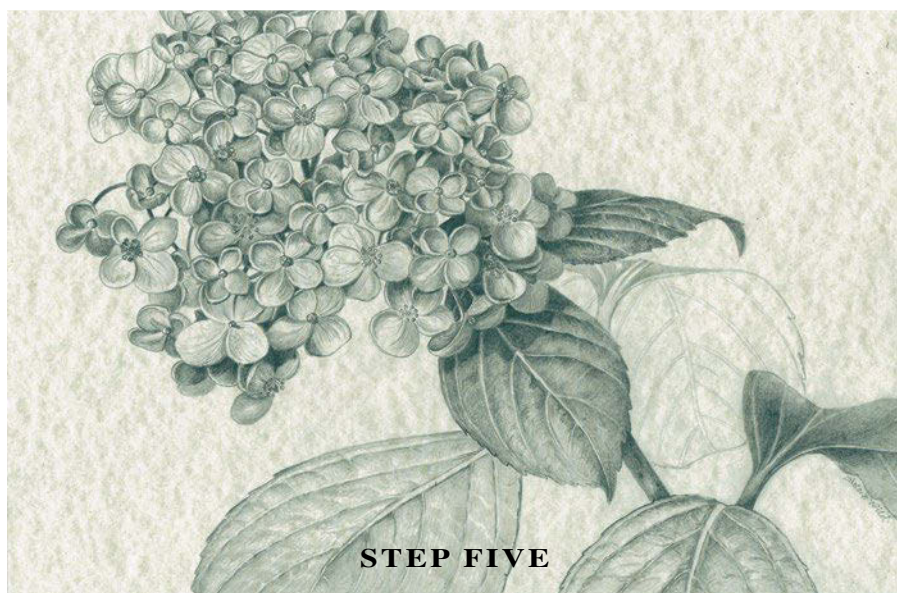
The first two leaves and the stem: Each vein in these ever-so-slightly cushioned leaves gave a focal point from which to note the changing depth of shadow. I continued to use a combination of directional and elliptical strokes.



STEP FOUR

STEP FIVE

The remaining three leaves were worked using the same methods as in Step Four, but I applied less pressure to the pencil point and did not apply as many strokes.



STEP FIVE

STEP SIX

To give depth to my drawing, I very lightly added the leaf at the back with my 2H pencil. This leaf had been almost hidden behind the other leaves but, because a botanical drawing should show the characteristics of the plant (hydrangeas have paired leaves), I altered its position slightly. Then, changing to a HB pencil, I went over the whole drawing – strengthening the shadows and defining shapes wherever necessary. Finally, I signed my work. ■



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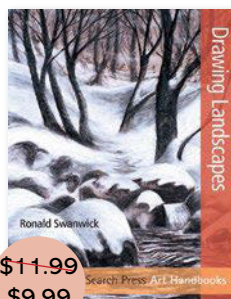
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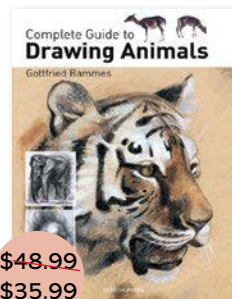
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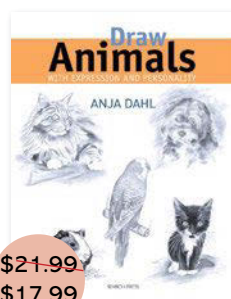
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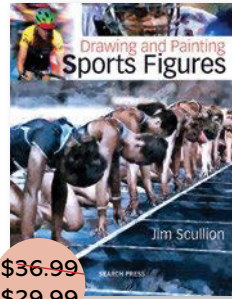
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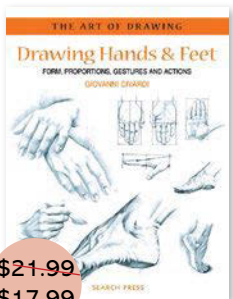
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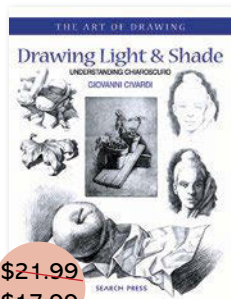
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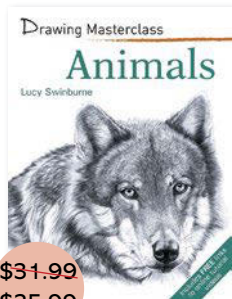
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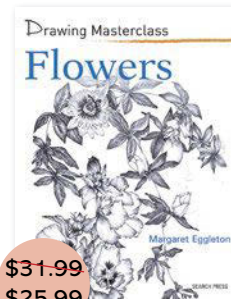
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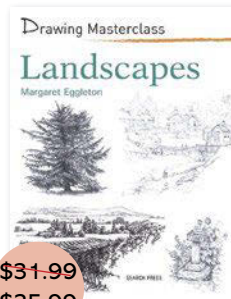
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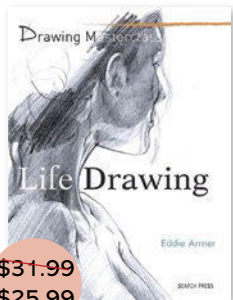
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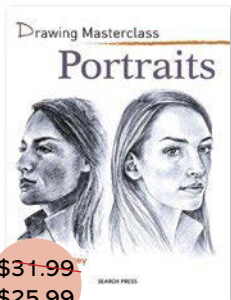
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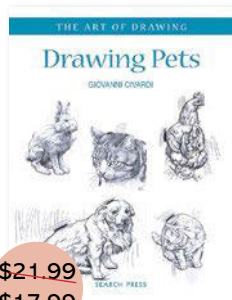
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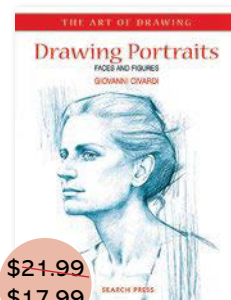
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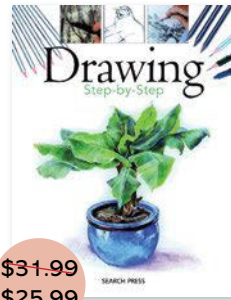
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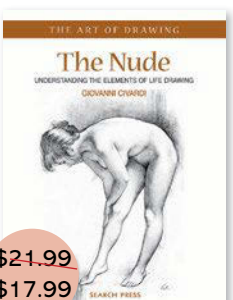
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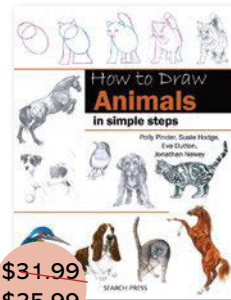
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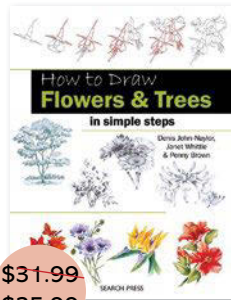
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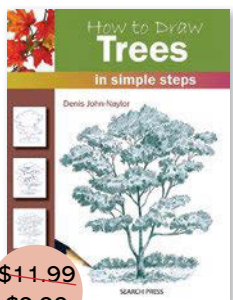
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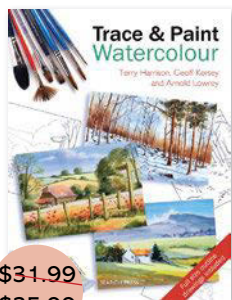
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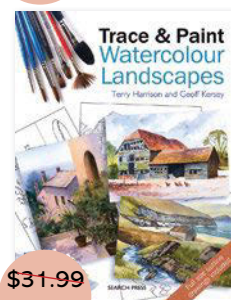
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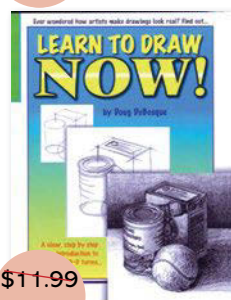
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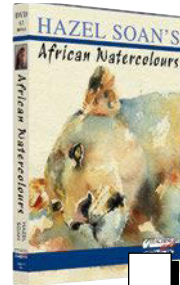
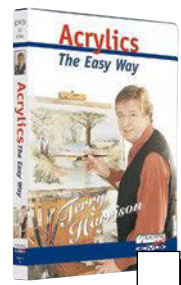
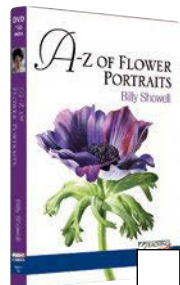
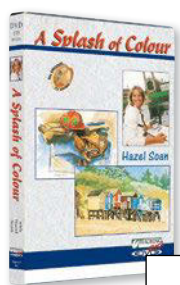


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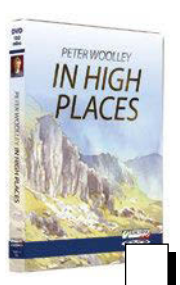
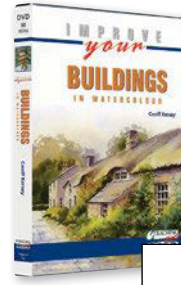
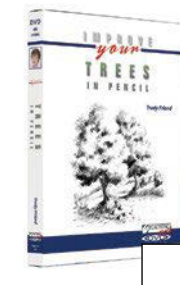
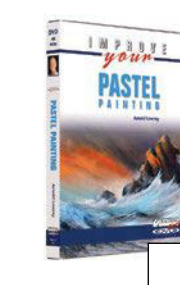
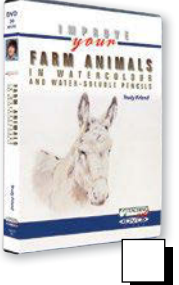
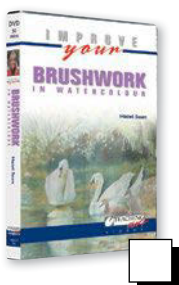
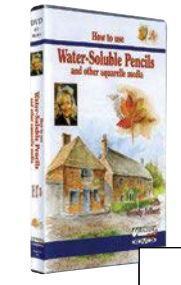
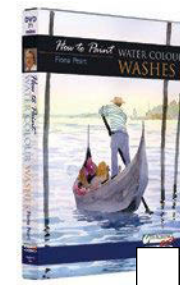
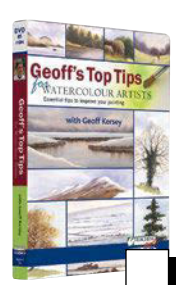
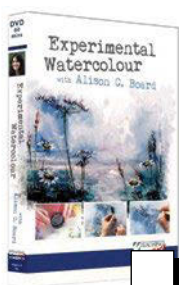
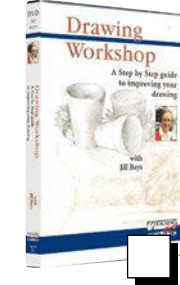
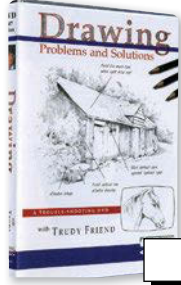
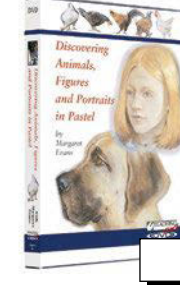
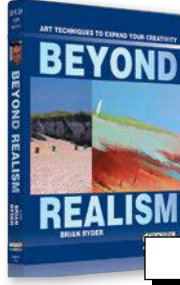
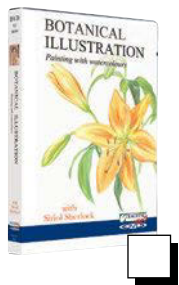
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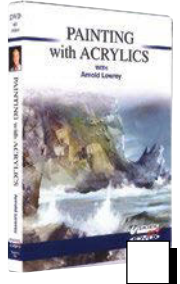
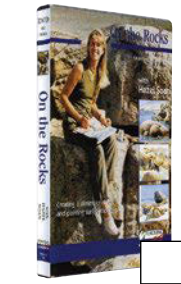
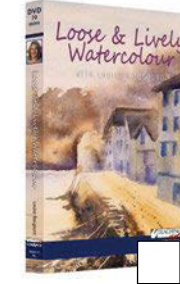
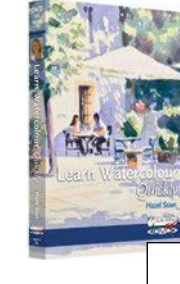
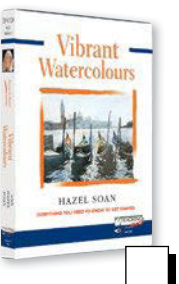
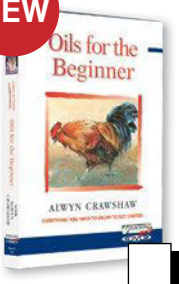
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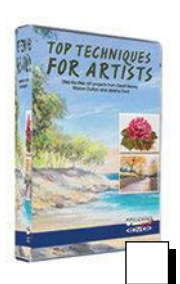
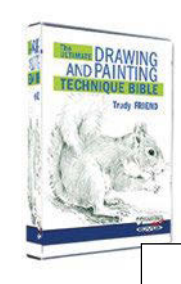
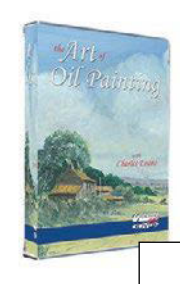
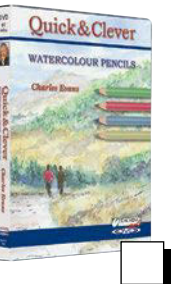
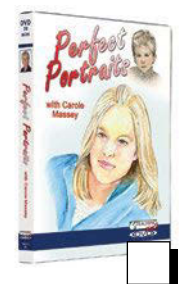
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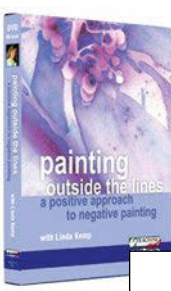
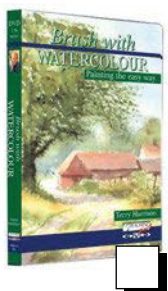
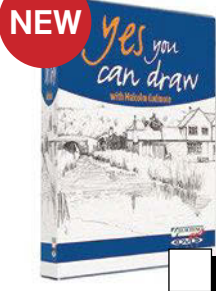
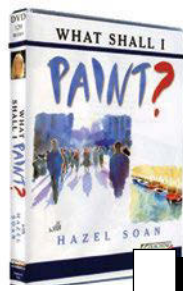
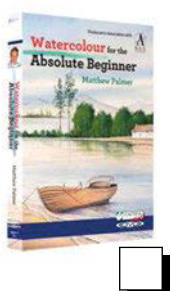
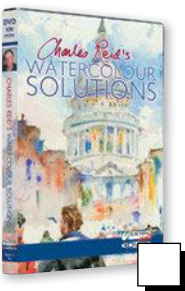
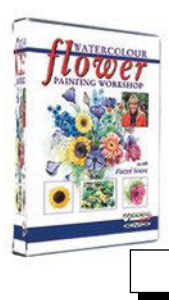
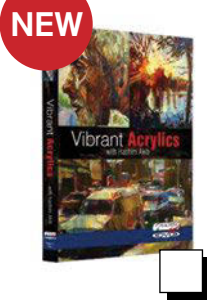
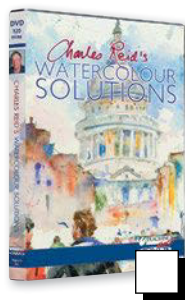
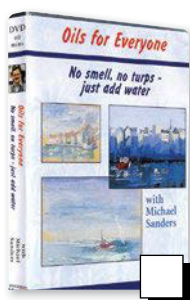
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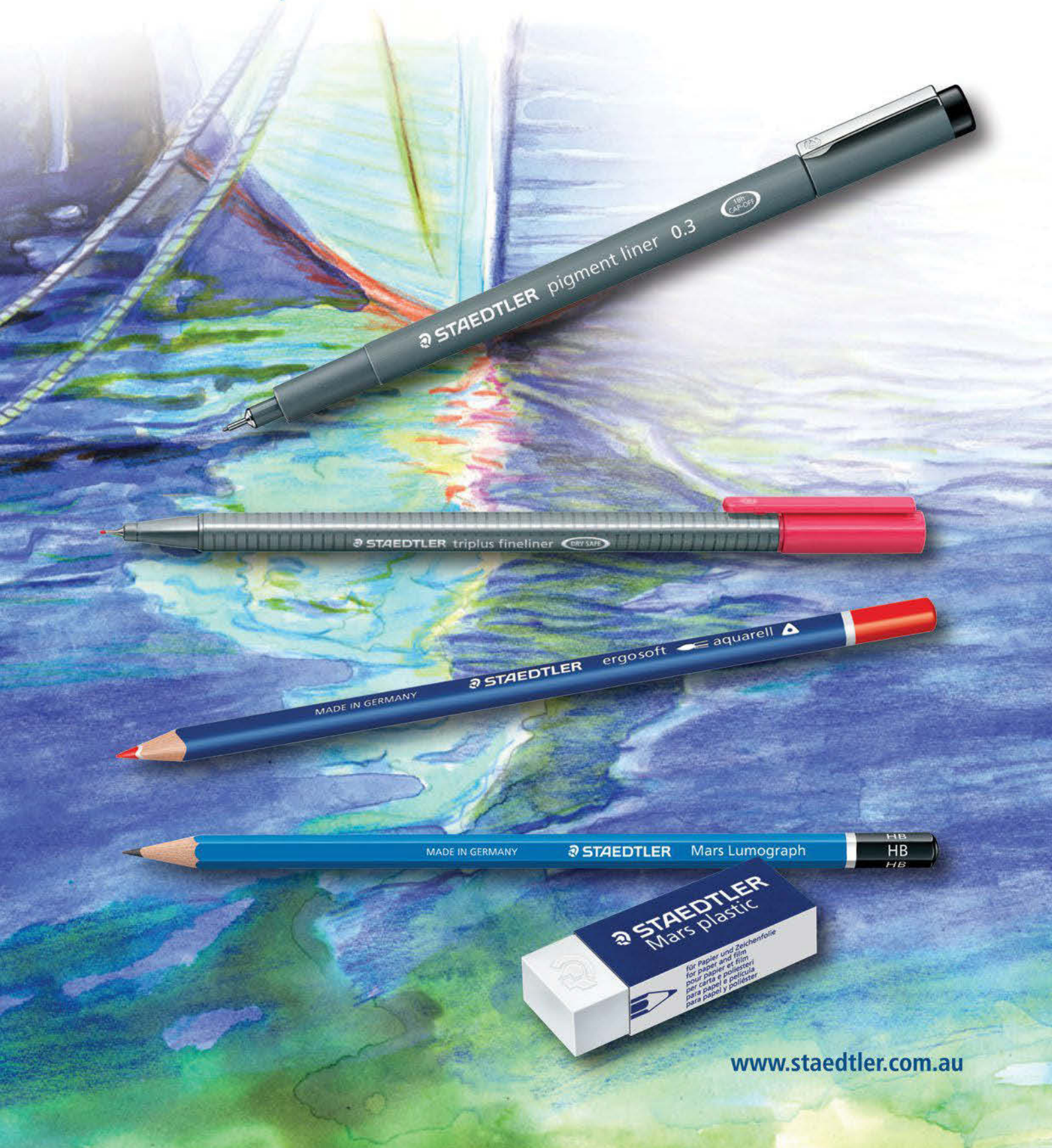
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